

35 MM SERIES BEGINS—16 PAGES!

modern PHOTOGRAPH

vacation Issue

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MOVIE TIPS FOR TRIPS

TESTCASE DARKROOM

PHOTOGRAPHY ACTION THIS YEAR



PETER GOWLAND

JUNE 1953 PRICE 35 CENTS



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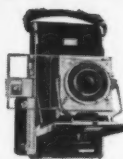
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Polaroid Model 95



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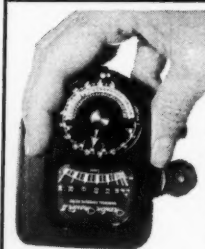


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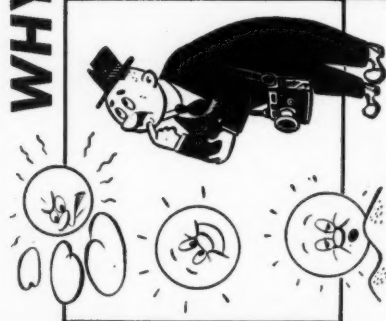
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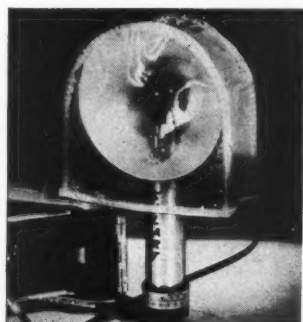
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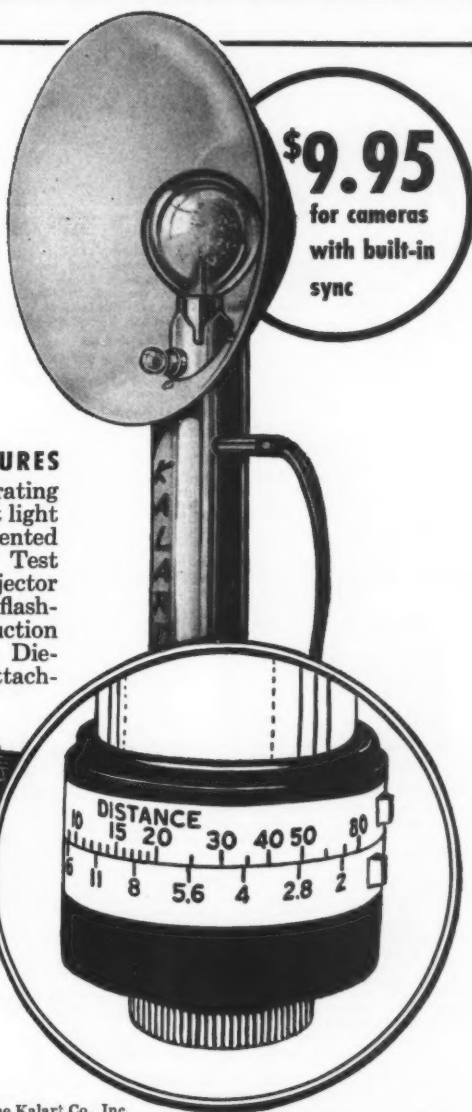
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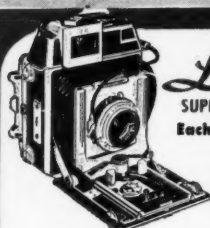
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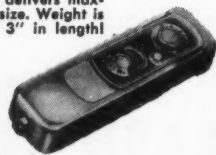
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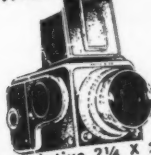
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l. n. 39.50
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the last word

Cover Comment

Sirs:

Your cover on the April issue of MODERN had me puzzled for a while. Those legs! I don't think it's quite fair to a cute trick like Miss Osterman to leave the public in doubt as to her fair proportions. Something should have been done to indicate the position of her pose. On the cover she appears to be standing, whereas in reality she is sitting on the floor with her arms braced behind her. The camera angle must have been almost 45 degrees downward. I wonder how many of your readers spotted this?

Peterborough, N. H.

W. Raschke

Two in One

Sirs:

I thought you might like to see an interesting photograph I made, quite by accident, on my vacation trip to Europe. First I took a picture of a German farmer plowing. Then, for some reason I forgot to wind the film in my Rolleicord, and went on to take a pic-



ture of two children sitting in a cart. The result was this double exposure.

Wassaic, N. Y. Ludwig Haferkamp

The Eye As A Lens

Sir:

I have a question which I would like to have answered by someone in your organization, if not by some of your readers.

What is the approximate speed of the human eye?

APO New York S/Sgt. R. J. Gordon

According to Dr. Rudolph Kingslake of Eastman Kodak Co., the aperture, as far as anyone can determine, ranges from f/2 to f/15 although it is extremely difficult to determine what the aperture might possibly be because when the lens of the eye is checked in air, it has a focal length of about 17mm. When it is operating in the living body in vitreous solution, it has a focal length of 24mm and since it is operating in a vitreous solution, the

(Continued on page 12)

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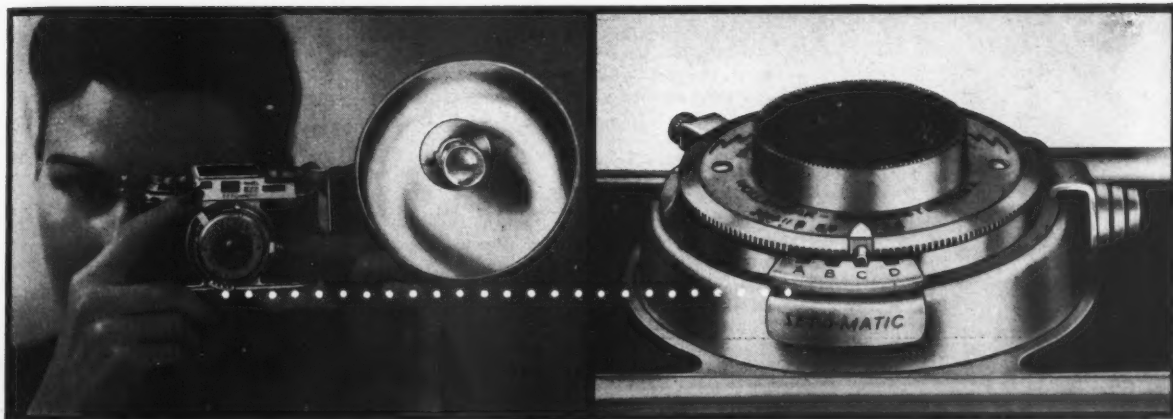
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LAST WORD

(Continued from page 10)

normal theory of image brightness—which is calculated in operation in air—no longer specifically applies. Therefore, the best you can say is that it varies in ranges already noted—about $f/2$ to about $f/15$.—Ed.

Copying Movie Film

Sirs:

Did you publish an article some time ago concerning the copying of 16mm movie film using a roll-type camera? If so, I would like very much to have the issue.

Tyler, Texas

J. D. Bradley

• Strange as it seems, an article on this subject is in the works and should appear in the near future. Right now we are testing the techniques which will be described. Ed.

How, how, how . . . ?

Sirs:

Have just finished reading your March issue and was quite disgusted with Jack A. Goldsack's *Winter Scene*. If he used an opening of $f/3.5$ how could he possibly get such excellent depth of field? Also, if it was foggy weather why does the sun have such a definite shape? I have always been taught that fog or mist act as a diffuser. If this picture is a fake, and I think it is, why put that sun in there. It would be just as excellent without it. But the picture does have good composition and color, except for that.

Shaw A.F.B., S.C.

James E. Gier

Goldsack's Reply

Sirs:

This transparency was made with a Leica and 2 in. lens. These short lenses do have considerable depth of field even at wide apertures. The weather was foggy but not the low-hanging, heavy type of fog. Rather it was a shifting, uneven fog which moved in and out of the picture area. At the moment of exposure a small patch of mist covering the sun thinned out and hence the appearance of the sun in the transparency. Mr. Gier flatters me when he says I put the sun in the picture. This is almost impossible with a 35mm transparency. As further proof that the sun was there at the time, note the reflection and warm color of the water. Neither of these would be in the transparency unless the sun was shining through the mist.

New York

Jack A. Goldsack

Suggestion

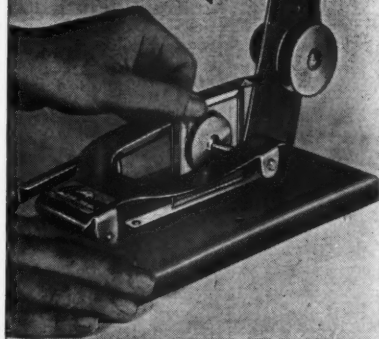
Sirs:

While I think your magazine is tops, I have one suggestion to make: Why not run a definitive article on the Leica camera.

Pawtucket, R.I.

Llewellyn L. Jones

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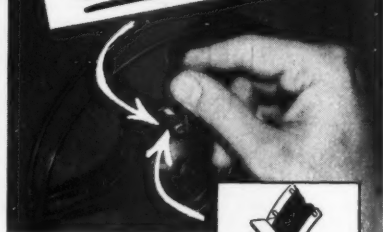
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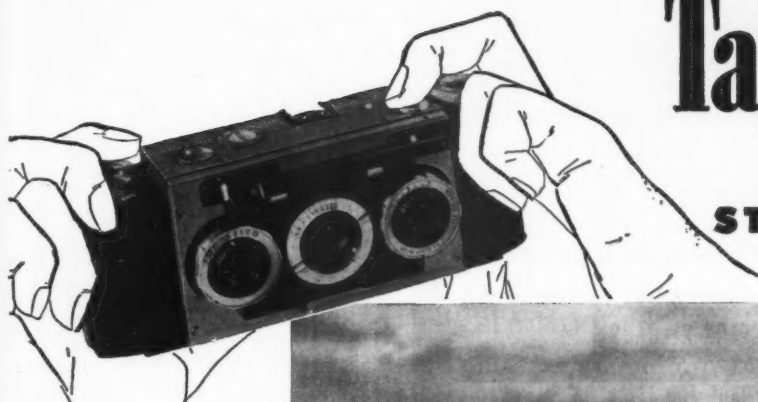
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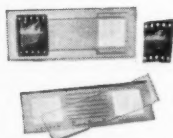


Take it easy

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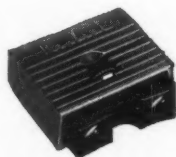
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WINNING prizes with his Stereo-REALIST is nothing new for Earl E. Krause of the Jackson Park Camera Club, Chicago. The black-and-white example shown above is only one of many winners—and unfortunately cannot begin to reproduce the sharp depth and natural color of the original REALIST slide.

You have to see REALIST pictures in a REALIST viewer to fully appreciate their exciting three-dimensions and true-to-life color. Flowers are so real you can almost smell their fragrance . . . people are so natural you expect them to talk . . . scenery is so breath-taking you imagine wind on your cheek and sun on your back!

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LEICA 0, Rdr, F3.5 Elmar		74.50	50.00
LEICA III, F3.5 Elmar		96.00	70.00
LEICA IIA, F3.5 Elmar		189.00	80.00
LEICA IIA, F2 Summar		124.00	100.00
LEICA IIC, F3.5 Elmar		129.50	100.00
LEICA IIF, Body, Synchro	\$138.00		70.00
LEICA IIF, F3.5 Elmar	274.00		140.00
LEICA IIF, F2 Summarit	384.20		190.00
LEICA IIF, F1.5 Summarit	435.20		240.00
CONTAX I, F2 Sennar		68.00	45.00
CONTAX IIA, F2 Sennar		128.00	100.00
CONTAX II, F1.5 Sennar		159.50	120.00
CONTAX III, F2 Sennar		166.00	120.00
CONTAX III, F1.5 Sennar		186.00	130.00
CONTAX IIA, F2 Sennar	444.00		211.00
CONTAX IIA, F1.5 Sennar	488.00		254.00
CONTAX IIA, F1.5 Sennar	534.00		298.50
CONTAX I, F2 Sennar	488.00		125.50
CANON IIS, F1.8 Sennar	285.00		190.00
NIKON F2 Nikkor	258.00		178.00
NIKON F1.4 Nikkor	348.00		220.00
KINE EXAKTA I, F3.5 Tessar		84.50	65.00
KINE EXAKTA I, F2 Biotar		134.00	100.00
KINE EXAKTA I, F2 Biotar	199.50		154.00
KINE EXAKTA VX, F3.5 Tessar	248.50		178.50
KINE EXAKTA VX, F2.8 Tessar	285.00		211.00
KINE EXAKTA VX, F2 Biotar	343.00		235.00

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35mm, F3.5 Elmar		\$ 32.00	\$ 35.00
35mm, F3.5 Summarit	102.00	67.00	50.00
40mm, F3.5 Elmar	68.00	43.00	22.00
50mm, F2 Summar		33.00	22.00
50mm, F2 Summarit	173.40	94.00	70.00
50mm, F1.5 Summarit	224.40	154.00	115.00
50mm, F1.5 Summarit	442.00	198.00	160.00
90mm, F4 Elmar Chromag	112.20	69.50	55.00
135mm, F4.5 Hektor	150.00	72.00	50.00
135mm, F4.5 Hektor Chromag	118.00	59.00	45.00
200mm, Teiyt w/Reflex Housing	258.00	194.00	155.00
28mm, F3.5 Sennar	177.85	116.00	85.00
28mm, F3.5 Nikkor	179.00	117.00	85.00
45mm, F2.8 Biotar	87.00	54.00	40.00
50mm, F1.4 Nikkor	198.00	135.00	95.00
50mm, F1.5 Sennar	224.00	94.00	60.00
85mm, F2 Sennar	292.00	96.00	65.00
85mm, F2 Sennar	187.00	80.00	50.00
135mm, F4 Sennar	170.00	87.00	70.00
135mm, F3.5 Nikkor	154.50	96.00	65.00
LEITZ Focastid	27.36	19.50	13.00
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LEITZ IIF Flashgun BC	24.00	18.00	12.00
LEITZ Mirror Reflex Housing	102.00	68.00	50.00
LEITZ Rapid Winder	24.00	17.50	12.00
LEICA Meter	24.00	17.50	12.00
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40mm, F3.5 Tessar W.A.c	89.50	55.00	40.00
40mm, F3.5 Cassaron W.A.c	48.50	33.00	25.00
58mm, F2 Biotar Preset	170.00	89.50	65.00
75mm, F1.5 Biotar	216.50	116.00	85.00
85mm, F2.8 Steinheil	88.00	54.00	35.00
90mm, F1.8 Angenieux	148.50	107.00	75.00
105mm, F4.5 Xenarc	53.83	36.00	27.00
135mm, F4.5 Xenarc	58.85	39.00	30.00
135mm, F4.5 Triotar	75.00	48.00	35.00
180mm, F3.5 Tele-Xenarc	82.75	56.00	38.00
400mm, F5.5 Tele-Megore	199.50	139.50	100.00
PENTA PRISM for VX w/case	53.00	36.00	27.00
PRISM FINDER for Praktika	19.95		12.00
EXT. TUBE SET	7.95		4.00
MICROSCOPE Adapter Set	11.95		5.00

35mm CAMERAS

	New	Used	Trade-in
ARGUS C3, F3.5, Flash, Case	\$ 69.50	\$ 39.00	\$ 32.00
ARGUS C4, F2.8c	99.50	62.00	50.00
BOLSEY B, F3.2, Rdr	61.50	29.95	22.00
BOLSEY B2, F3.2, Rdr	73.50	48.00	35.00
BOLSEY C, F3.2, Reflex	109.50	64.00	50.00
CIRO 35, F3.5, Rdr	48.05	23.50	24.00
KODAK FLASH BANTAM, F4.5	56.00	32.00	24.00
KODAK 35 Rdr, F3.5	44.50	24.00	17.00
KODAK PONY 828, F4.5c	31.15	22.50	18.00
ILICA II, Rdr, F3.5c	49.50	28.50	30.00
MECHURY II, F2.7	24.00	15.00	12.00
EXA, F2.9 Meritar	89.50	61.50	48.00
EXA, F3.5 Tessar	119.75	89.50	70.00
CONTESSA, F2.8 c	214.00	109.00	85.00
REVERE STEREO, F3.5 c	174.50		55.00
DIAX II, Rdr, F2 Xenon	89.50		55.00
ROBOT STAR B, F1.9 Xenon	248.50	159.50	130.00
RECTAFLEX, F2 Xenon	295.00	167.00	105.00
KODAK SIGNET, Rdr, F3.5 Ektar	82.60	56.00	49.00

REFLEX CAMERAS

	New	Used	Trade-in
ARGOFLEX 75.4	\$ 13.95	\$ 10.95	\$ 7.00
ARGOFLEX F4.5c	23.50	15.00	10.00
CIROFLEX D, F3.5c		48.00	36.00
CIROFLEX E, F3.5c		88.00	55.00
GRAFLUX 22, F3.2c	89.50	68.00	55.00
ROLLEICORD II, F3.5 Triotar		62.00	45.00
AUTO. ROLLEIFLEX, F3.5 Xenarc		117.00	85.00
AUTO. ROLLEIFLEX, X-M, F3.5 Xenarc		128.00	100.00
AUTO. ROLLEIFLEX, X-M, F3.5 Tessar		166.00	140.00
3 1/2 x 4 1/4" SUPER D. GRAFLEX F4.5c	246.75	127.00	90.00
4x5 SUPER D. GRAFLEX F3.8c	267.25	149.50	110.00
KODAK REFLEX I, F3.5c	161.00	84.00	65.00
KODAK REFLEX II, F3.5c	149.50	98.50	70.00
IKOFLEX IA, F3.5 Tessar	149.50	95.50	75.00
MASTER REFLEX, F3.5 Primotar	189.50	115.00	90.00
HASSELBLAD, F2.8c	489.50	339.00	275.00
NICOFLEX, F3.5c	39.50	28.50	19.00

ROLL FILM CAMERAS

	New	Used	Trade-in
MINOX III Camera, F3.5 Lateste	\$129.50	\$ 89.50	\$ 55.00
POLAROID PATHFINDER, F4.5c	249.50		120.00
KODAK TOURIST, F4.5 Synecro	72.55	44.00	28.00
MEDALIST I, F3.5c		87.00	65.00
MEDALIST II, F3.5c	297.50	162.00	130.00
VOIGTL. BESSA II, Rdr, F3.5			
SUPER IKONTA A, F3.5 Tessar	124.50	67.00	50.00
SUPER IKONTA B, F2.8 Tessar	182.00	88.00	70.00
SUPER IKONTA C, F3.5 Tessar	238.00	112.00	90.00
SUPER IKONTA D, F2.8 Tessar	281.00	120.00	90.00

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Flash, FPA, 3 CFHC*			120.00
23 Pacemaker Speed Graphic, F4.5 CFHC*	254.50		
23 Pacemaker Crown Graphic, Equipped as above	224.85		105.00
23 Century Graphic, F4.5c	108.00		55.00
23 Super Linhof, 3 Lenses*	575.00		280.00

8mm CAMERAS			
	New	Used	Trade-in
REVERE 88, F2.5c	\$ 72.50	\$ 39.50	\$ 30.00
REVERE 61 Mag, F2.5c	112.50	64.00	50.00
REVERE 863 Mag. Turret, F2.8c	142.50	75.00	65.00
REVERE 50 F2.8c	49.50	27.00	22.00
REVERE 40 Mag. F1.9c	124.50	75.00	63.00
REVERE 44 Mag. F1.9c	154.50	87.00	75.00
KODAK MAGAZINE F1.9c	150.95	89.00	70.00
KODAK Brownie F2.7c	43.30	28.50	22.00
KEYSTONE Olympic F2.5c	78.00	44.50	34.00
KEYSTONE K-8 F3.5		19.50	10.00
DEJUR Fadematic Turret F1.9c	157.50	87.00	78.00
B&H COMPANION, F2.5	78.95	46.00	35.00
B&H AUTO 8 Mag., F2.5c	134.95	83.00	70.00
B&H AUTO 8 Mag. Turret, F1.9c	199.95	134.00	110.00
BOLEX L8 F2.8c	97.00	50.00	40.00
BOLEX H8 Deluxe, F1.9c	364.75	239.00	180.00

16mm CAMERAS			
	New	Used	Trade-in
KODAK ROYAL Mag. F1.9c	\$176.25	\$122.00	\$100.00
KEYSTONE A9, 100ft. roll, F2.5c	89.50	55.00	40.00
KEYSTONE A12, Turret, roll, F1.9c	151.00	89.50	70.00
B&H AUTOLoad 100, F1.9c	199.95	124.50	100.00
DEJUR 1000, Cordomatic	177.50	109.50	125.00
PATHE SUPER SOUND SP 16 Turret	450.00	325.00	215.00
CINE SPECIAL II, F1.9 Ektar	956.20	635.00	450.00
AURICON CINE Voice Camera	695.00	495.00	400.00
BOLEX H 16 Deluxe, F1.9	372.75	239.00	190.00

8mm PROJECTORS			
	New	Used	Trade-in
REVERE 850L, 500W, cc	\$124.50	\$ 64.00	\$ 50.00
REVERE 90, 750W, cc	159.50	89.50	70.00
DEJUR 750, 750W	149.50	85.00	72.00
REJUR 1000, Cordomatic	199.50	109.50	125.00
KEYSTONE R8, 500W	89.75	54.00	40.00
KEYSTONE K88, 500W	114.50	61.00	50.00
KEYSTONE K109, 750W, cc	159.50	99.00	80.00
B&H 221 500W	99.50	61.00	47.00
B&H REGENT	169.95	104.00	80.00

16mm PROJECTORS			
	New	Used	Trade-in
KEYSTONE A82, 750W	\$119.50	\$ 62.00	\$ 50.00
KEYSTONE K161, 750W cc	159.50	99.00	80.00
REVERE 40, 750W	160.00	99.00	80.00
B&H 273, 750W	199.95	109.50	100.00
B&H DIPLOMAT, 750W	281.95	169.00	130.00
B&H 285C Sound Proj.	449.95	270.00	220.00
B&H 202C Sound Recording Proj.	699.95	460.00	390.00
REVERE SOUND PROJ.	325.00	187.00	150.00

SLIDE PROJECTORS			
	New	Used	Trade-in
ANGUS PBB 200W Blower, case	\$ 49.50	\$ 33.00	\$ 24.00
GOLBE CORONET 200W Blower	48.95	34.00	24.00
GOLBE MASTER, 500W	76.65	49.50	30.00
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TBC STREAMLINER Duo 500W	89.50	56.00	44.00
TBC SHOWMAN, 300W Blower	54.50	37.50	27.00
SVE SKYLINE, 200W	41.95	18.00	12.00
SVE SKYLINE, 300W Blower	52.45	29.00	22.00
KODASLIDE TABLE VIEWER 4x	49.50	30.00	22.00
LABELLE 500, 500W	95.35	53.00	40.00
LABELLE 302, 500W Automatic	154.95	99.00	75.00

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22 GRAFLEX ROLL FILM HOLDER	\$ 14.95	14.95	
22 GRAFMATIC FILM HOLDER	14.65	11.60	
22 GRAFLOCK BACK	18.05	16.95	
45 POLAROID LAND BACK	77.50	77.50	
45 GRAFLEX ROLL FILM HOLDER	21.50	17.00	
45 GRAFMATIC FILM HOLDER	21.95	17.25	
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GRAFLARGER STAND	17.50	14.00	
MAR-BAR ADAPTA ROLL BACK	28.95	22.50	

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ROLLEIKIN I BACK	\$ 35.78	\$ 19.00	\$ 12.00
ROLLEIKIN II BACK	35.78	24.00	15.00
ROLLEINAR & ROLLEIPAN SET	27.74	15.50	10.00
ROLLEI FLASHFLEX BC GUN	21.80	13.50	7.00
MEDALIST CF BACK	46.00	25.00	15.00
MEDALIST EXT. BACK	13.50	8.00	5.00
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269 CL w/16.3 lens	53.00	39.50	
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Medium Speed. Fully Panoramic. 30 Day.
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Guaranteed. 10 rolls—\$1.69, 20 rolls—
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Fresh 35mm Film — Here's A Real Value!

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Roll Film - Ansco Supreme, No. 620, Factory
Packed, 1950 Dating. Guaranteed Perfect!
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For Limited Time Only! 12 rolls — \$5.75
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COFFEE BREAK with the editors

THIS MONTH'S COVER . . .

Peter Gowland, who operates in the land where the sun is supposed to shine continuously, California, is the man responsible for the cover this month.

Pete loaded his 4 x 5 Speed Graphic with Kodachrome (when it was still available), and photographed Pat Hall at 1/25, f/11. Oh yes. Pete helped the sun along with a fill-in flash, a 5B bulb six feet from the subject.

SOME MEANINGFUL AWARDS . . .

Every year, various photographic groups and publications announce awards for those who have done the most for photography during the year or in years past. The reasons behind the selections are not always understandable.

We therefore applaud the taste and intelligence shown by the American Society of Magazine Photographers in that organization's selections for the annual Bob Leavitt awards to those who have made outstanding contributions to photography.

They went to Henri Cartier-Bresson "in recognition of the years of distinguished photojournalism which are embodied in the book, *The Decisive Moment* (ed. note: see MODERN Book Review, Dec. 1952) and which have set new standards for the discerning eye and the interpreting lens."

Another award went to Dr. Rowland S. Potter "in grateful recognition of his invention of Varigam printing paper . . . which has given the photographer an important new tool with which to control his medium."

A third award was made to Roy E. Stryker "in grateful recognition of his

ceaseless efforts in educating American industry towards a greater appreciation and more meaningful use of photography."

MODERN awards the membership of ASMP an award for the most distinguished awards so far this year. Here's hoping other groups will follow the ASMP's example.

NOT BY WEEGEE . . .

Last month we ran a story on what Weegee saw and photographed at the National Photo Show. One picture showed that peerless photographer



Weegee and Queen Gay
seated upon a throne in regal costume, remarking something to the effect that there should have been a queen of the whole photographic show.
(Continued on page 20)



Harold Dumont (left), who accepted award for Dr. Potter, and Stryker.

PREVIEW: the new DeJUR ReFLEX



THEY WENT WILD OVER THE NEW **DeJUR ReFLEX** AT THE NATIONAL PHOTO SHOW

"This is the kind of reflex I've been holding out for". That's what they said when the wraps were taken off the new DeJUR ReFLEX at the recent National Photographic Show in New York's Grand Central Palace.

For the new DeJUR ReFLEX has the design and workmanship previously found only in the most expensive European reflex cameras (plus important new features) at only \$99.50, tax incl. The new DeJUR ReFLEX is now being introduced in various parts of the country. Ask your dealer if he has already received it.



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SAVE \$27.05! BRAND NEW!
2 1/4 x 2 1/4 CIROFLEX "D"
TWIN-LENS REFLEX
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Seconds - plus "T"
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COMPLETE 35mm
ARGUS C3 Outfit
CAMERA • CASE • FLASHGUN
• Coated f3.5 Lens
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39⁰⁰

SAVE! USED! MX MODEL!
FAMOUS KODAK
AUTO RETINA II A
Rapid Film Advance 35mm Camera
With f2 Coated
Heliogen Lens
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Low Price
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AUTO ROLLEI III
f2.5 Coated Xenar Lens
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3-DIMENSIONAL 35mm
STEREO-REALIST Outfit
Complete Outfit Includes...
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for Flash & Sfrabe
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• Double Exposure Preven-
tion Device
• Self-Timer
• Exposure Counter
• Uses Standard 35mm Film
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Rapid WIND
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129⁵⁰

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SAVE \$75.50! IMPORTED!
BRAND NEW! TWIN-LENS!
REFLEX CAMERA
f3.5 Coated Lens
Complete with Eveready Case
• Built-in Flash Synch.
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REVERE 88
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TURRET MOVIE CAMERA
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Kodak Lens in Focusing
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PLUS!
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Features Found in Camera
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MINICORD Miniature
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2 x 2
PROJECTOR Outfit
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• Coated Lens - 300 Watt
• Blower Cooled
• Alroquid Acet
Chimney LIST \$18.95
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With f4.5 Kodak Lens
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PACEMAKER
GRAPHIC Outfit
With EKALITE SCREEN
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• 135mm f4.7 Cld. Raptor Lens
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• Guaranteed for Life
By B. & H.
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MAGAZINE LOADING
B&H AUTOMASTER
3-Lens Turret Movie
Camera with f1.9 Lens.
Guaranteed for Life!
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KODAK 35, f13.5, RF	73.50	46.89
BOLSEY 82, f13.5, RF	125.00	79.50
KODAK BANTAM SPEC.	61.50	39.50
f2 Elkor, RF	164.10	119.50
BOLSEY, f13.2, RF	35.75	24.50
RETINA IIA, f12 Xenon Auto- Wind, MX Full Synch.	144.50	92.50
KODAK PONY 135, f14.5	109.50	79.50
SIGNET 35 Kodak, f13.5, RF	109.50	49.50
VITESA, f12, RF	119.50	69.50
RETINA II Kodak, f2.8 RF	62.10	39.50
ARGUS 21, f13.5	36.00	37.50
BANTAM FLASH Kodak, f14.5	79.50	79.50
BOLSEY C, f13.5	49.50	49.50
DOLLINA II, f2.9, RF	198.00	74.50
EXTRA Kodak, f11.9, RF	39.50	39.50
IKONTA 35 Zeiss, f12.8	164.10	119.00
KARAT II, f2.8 Xenar, RF	99.50	68.50
KAROMAT II, f12 Xenar, RF	164.10	119.00
ARGUS C4 f12.8 b. Bush	99.50	68.50

ROLL FILM CAMERAS

KODAK TOURIST 630, f14.5	71.00	39.50
KODAK MONITOR, f14.5 Lens	57.50	39.50
PERKO 1, f13.5	Spec.	35.50
Shuper Lens KODAK MEDALIST, f13.5, RF	89.50	
ZEISS SUPER IKONTA BX, f2.8 Zeiss Tessar	281.00	124.00
VOIGTLANDER BESSA II, 120, f13.5 Shuper, RF	124.50	79.50
ANSCO SPEEDEX, f4.5	45.00	22.50
ZEISS SUPER IKONTA A, Special, f3.5 Hektor, RF	162.00	69.50
ZEISS SUPER IKONTA B, f2.8 Tessar, RF	149.50	95.00
KODAK MEDALIST II, f13.5 Elkor, Flash Supermatic	304.75	137.50

REFLEX CAMERAS

KODAK REFLEX, f13.5	137.50	59.50
KODAK REFLEX II, f13.5	161.00	84.50
AUTOMATIC ROLLEIFLEX, f13.5 Tessar, Solenoid	295.00	169.50
CIROFLEX, f13.5	76.98	44.50
ROLLEICORD IIA, f13.5	89.50	89.50
Zeiss ROLLEICORD, f13.5 Xenar	99.50	99.50
CIRD 35, f13.5 RF, Synchro	49.05	32.50
CIROFLEX, f13.5 RF, Rapax	99.49	49.50
MASTER REFLEX, Built-in Flash, f13.5 Primitor	188.00	149.50
AUTO ROLLEIFLEX, f13.5	235.00	129.50
Tessar ANSCO AUTO REFLEX, f13.5	155.00	99.50
ZEISS IKOFLEX III, f2.8 Tessar	139.50	
IKOFLEX IIA, f13.5 "T"	176.00	109.00
Tessar ARGOFLEX, f14.5 Lens	59.50	29.50
CIROFLEX I, f13.5 Rapax	117.55	79.50

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LEICA IIIc, f2.5 Elmar	259.00	139.50
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CONTAX S f2 Biotar	185.00	185.00
KINE EXAKTA, f2.8 Biotar	189.00	157.95
KINE EXAKTA V, f3.5 Tessar	199.50	149.50
KINE EXAKTA V, f2.8 Biotar	219.50	179.50
KINE EXAKTA VX, f2.8 Biotar	345.00	
EXA, f2.9 coated Meyer	89.75	62.95
EXA, f3.5 coated Tessar	119.75	80.95

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BELL & HOWELL 70-DA, f1.9, 17mm f2.7 Wide Angle, 6" Telephoto	435.00	239.50
REVERE MAGAZINE Turret, f2.8	157.50	99.50
KEYSTONE A7, 1" f11.9	109.50	59.80
CINE KODAK MAG, f1.9	175.00	79.50
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T-Coated f2.8 Tessar Lens

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- Built-in Exposure Meter
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- For all "35" Shutters

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2 1/2 x 3 1/2" ROLL FILM CAMERA



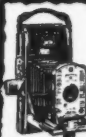
- With Coated f3.5 Helios Lens
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EXPOSURE METERS High & Low Scales

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B. & H. SPORTSTER		
f2.5 lens	89.50	65.50
B. & H. COMPANION		
f2.5	77.00	49.50
CINE KODAK MAG. 90.		
f1.9	174.50	89.50
DeJUR EMBASSY		
f2.7 Kodak	124.50	59.50
CINE KODAK 25.		
f2.7 Kodak	48.33	29.95
REVERE 8 MAG 78. 4f1.9	124.50	69.00
REVERE 99. f2.8	99.50	59.50

ENLARGERS, New

FEDERAL 311, Condenser		
System 3 1/2", f4.5 Lens		
to 2 1/2" x 3 1/2" Neg.	69.25	49.95
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to 2 1/2" x 3 1/2" Neg.	39.50	28.95
FEDERAL 315 CL 3 1/2"		
f4.5 Lens to 2 1/2" x 3 1/2" Neg.	80.00	57.95
USED		
SOLAR 120. 3 1/2" f4.5 Lens		
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3 1/2" f4.5 Lens Distortion	126.50	72.50
Control		
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Lens	211.50	139.50

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BELL & HOWELL 179	579.00	249.50
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2 1/2" x 3 1/2" PACEMAKER		
CROWN f4.5 Ektar Cpld		
Kalart RF	211.95	129.00
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CROWN f2.7mm f4.7		
Cld., Cpld. Kalart RF	315.00	119.00
3 1/2" x 4 1/2" SPEED 5 1/2" f4.5		
Tessar, Cpld. Kalart RF	148.50	54.50
4 1/2" BELPRESS 135mm f4.5		
Optar, Flash Cpld. Kalart		
RF, Focusup	178.50	89.50
4 1/2" SPEED 127mm f4.5		
Ektar, Cpld. Kalart RF	155.00	59.50
3 1/2" x 4 1/2" KALART f4.7		
Raptor, Rapox, Coupled	279.50	99.50

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GOLDE REFLEX 2 1/2" x 2 1/2"		
and 2 x 2 blower	86.50	58.50
ARGUS PBB 200 w/ blower		
case	49.50	32.50
GOLDE MASTER 200 w/ blower		
GOLDE CORONET 200 w/ blower	49.95	34.50
TDC MAINLINER 300 w/ blower		
TDC STREAMLINER 300 w/ blower	58.50	37.95
Dual		
TDC SHOWPACK 300 w/ blower	69.50	47.50
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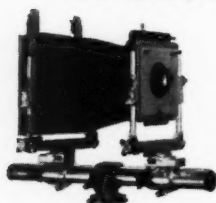
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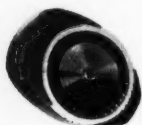
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COFFEE BREAK

(Continued from page 16)

Well, there was a queen and, in fact, it was she who took the picture. We therefore rectify the omission with a photo of Weegee and said Queen, a professional photographess, Gay La Gesso. We trust Weegee was careful with that scepter.

THE TRAVELING ROSS • • •

John Ross whose pictures and hints on street photography in color appear on pages 44 through 46 may be the world's most traveled photographer. He earns the money for Kodachrome



Ross—A well-traveled photographer

as a radio officer for TWA but insists that good street shots can be made around home as well as in distant countries. Ross is a serious photographer who feels that you can learn more about photographic composition by examining a well-proportioned modern building or advertisement than all the odd pyramids and circles often resorted to by instructors. We are not sure however, that composition might not be a trifle easier in a distant land than in our own back yard.

COMING NEXT MONTH • • •

• **How to Photograph Flowers.** John R. Whiting, publisher of *Flower Grower Magazine* and former managing editor of a photographic publication, writes a novel approach to shooting flower pictures—with two pages of color photographs.

• **Posing Children.** Each age group presents its own problems. Learn the proper methods for posing children from birth to 12 years.

• **Hot Weather Processing.** How to process film in summer heat without going crazy.

• **35mm Series Continues.** Just what do wide-angle, normal, and long focal length lenses do. How to use them—with complete listings of every interchangeable lens available for each camera and their approximate prices. How good is the new Kodak Signet Camera? Read what a discerning user discovered about it plus the opinions of a professional photographer and optical experts. Beaumont Newhall concludes his history of the 35mm camera tracing the history of the Contax and Leica plus other contemporary instruments.—THE END

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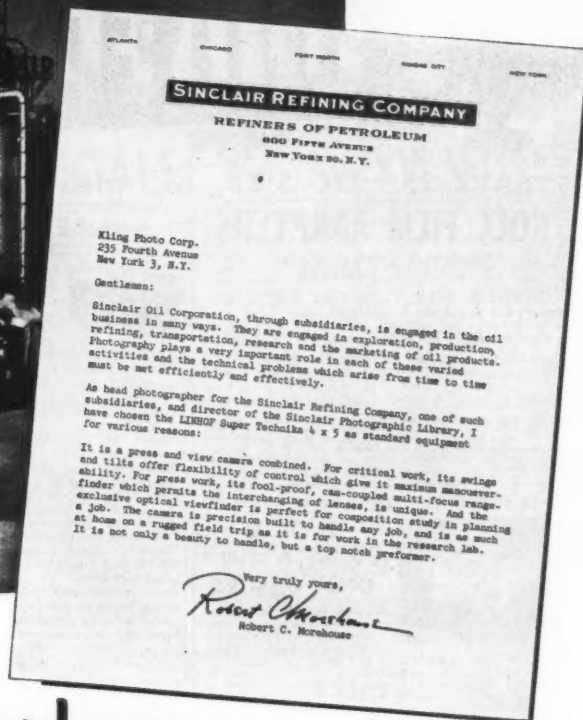
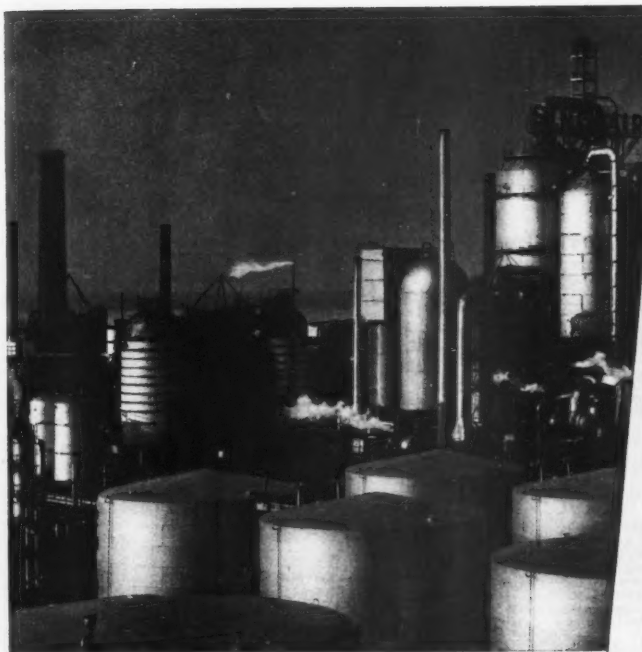


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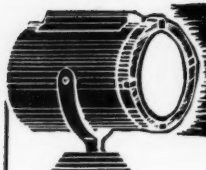


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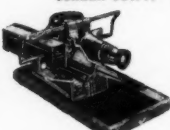
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- 300 watt Blower Cooled, 5" Coated lens.
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- Carrying case for above.....\$12.00
- A 40x40 Famous Brand Tripod model screen value \$12.95 included with this outfit at only an extra \$4.95.

WORLD FAMOUS **PATERSON TANKS**



ONLY \$5.25

- WITH THE FAMOUS SELF-LOADING SPIRAL WHICH LOADS ITSELF IN 30 SECONDS.
- GREAT ECONOMY ONLY 8 Oz Solution.
- Films can be loaded wet or dry.
- Constructed of hard resistant plastic and stainless steel.
- Aperturing Knob can be used as funnel.
- Two Models available.
- Model A adjustable for 1127, 120, 620, 616 and 116 film.
- Model B—Special tank for 35mm films.

SAVE \$125.00

JUST SIX



PRIMAR REFLEX II ONLY \$159.50

- DEMONSTRATOR MODELS GUARANTEED AS NEW
- SINGLE LENS REFLEX CAMERA
- Excellent for sports, portrait, nature, photomicrography, scientific work and copying.
- Equipped with Carl Zeiss 10.5cm f3.5 "T" Coated Tessar lens.

• Shutter Focal Plane Synchronized up to 1/1000th of a second. • Regular \$285.00.

ACCESSORIES FOR ABOVE BRAND NEW

- Eveready Carrying case.....\$17.50
- Cut film holders for above..... 4.00
- Roll film holder for above..... 24.00
- Flash Gun for above..... 17.95

35 mm Camera Parade "SALE" SPECIALS

LEICA SALE



SAVINGS UP TO 50%

- Starred items are used—Guaranteed ONE FULL YEAR. Others are brand new at United Thrift Prices.

- *Leica IIIC w/ f2 ctd Summarit lens.....\$169.50
- *Leica IIIC w/ f3.5 ctd Elmar lens..... 129.50
- *35mm f3.5 Leitz Coated Summaron, wide angle..... 69.50
- *90mm f4 Leitz Ctd Elmar Chrome telephoto..... 69.50
- *135mm f4 Leitz Hektor Chrome telephoto..... 109.50
- 35mm f2.5 Angenieux Retrofocus wide angle coated RI, coupled for Leica..... 79.50
- 90mm f1.8 Angenieux Ultrarapid telephoto coated, P1 coupled for Leica..... 119.50
- 28mm f3.3 Berthiot extreme wide angle coated, coupled for Leica..... 79.50
- 85mm f2.8 Steinheil telephoto coated..... 68.00
- 135mm f4.5 Steinheil telephoto coated..... 58.00
- *Leica Cassettes..... 2.49
- Leica Flash Guns for Leica IIIF..... 24.00
- Leica Exposure Meter Latest Model..... 3.95
- Leica Manual Latest Edition..... 23.95
- Imported Universal View Finder for all Leica Lenses..... Reg. 42.00
- Imported Optical View Finders for 35mm and 50mm Leica Lenses each size..... 7.49
- Imported Optical View Finders for 75, 85, 90 and 135mm Leica Lenses each size..... 6.79
- Imported Bellowsopes for Kine Exakta, Leica, Exa, Praktica, Praktiflex..... 22.95
- Imported Set of Extension Tubes..... 4.95

CONTAX D

SAVE \$271.00.

ON LIKE NEW



CONTAX D—35mm \$189.00

- With Eye Level Focusing.
- F2 Coated Biotar, Pre Set Diaphragm.
- Focal Plane Shutter—Built in Flash.
- Self Timer. (Latest Model.) • Regular \$460.00.
- Eveready case for above.....\$8.50

EDINEX SALE

(A few models of each in Perfect Condition).
Guaranteed as new

- Edinex 35mm f3.5 ctd lens—4 speed shutter to 1/200th Synchro shutter.....\$24.95
- Edinex 5 f2.8 Edinar ctd lens, 5 speed shutter to 1/200th, Synchro shutter, self timer..... 32.50
- Edinex III S f2.8 Edinar lens 5 speed shutter to 1/200th Coupled Range Finder, Built in flash..... 48.50
- Edinex III S f2 Xenon Compur Rapid Synchro shutter to 1/500th, Coupled Range Fdr..... 69.50
- Edinex III S f2 Xenon Compur Rapid MX Synchro shutter to 1/500th Coupled Range Fdr..... 79.50
- Eveready cases for above, Brand New..... 5.95
- Edinex Flash Gun for above, Brand New..... 6.25

USED 35mm CAMERA SALE

(A select group Guaranteed for
ONE FULL YEAR)

- Argus C3 f3.5 lens, Flash & Case.....\$ 39.50
- Kodak 35 RF f3.5 lens Cpld R.F. Synchro..... 44.50
- Confessa 35 f2.8 Ctd Tessar, MX Cpld RF..... 119.50
- Kodak Retina IIA f2 Ctd Xenon MX, Cpld RF..... 122.50
- Praktiflex FX f2.9 Ctd Prakticar, Synchro..... 79.50
- Pentacoon 35mm f1.9 Primoplan Ctd Synchro..... 229.50
- Contax IIA Ctd f1.5 Sonnar lens, Synchro..... 239.50
- Kine Exakta VX Ctd f2.8 Tessar Pre Set..... 219.00
- Univex Mercury I f3.5 lens, Synchro..... 14.95
- Univex Mercury II f2.7 lens, Synchro..... 27.50
- MINOX II f3.5 lens..... 64.50

CAMERA ACCESSORIES

SAVINGS UP TO 50%

- Pullux Range Finders, Feet or Meters..... \$ 3.79
- PB Master Viewer 2 1/4x2 1/4 and 2 1/4x3 1/4 for Viewing Transparencies Reg \$6.50..... .98
- NA Flash Shields fit most flash Guns..... .69
- 2x2 Zadiix Focusing Slide Viewer..... 2.79
- Thalhammer Pan Heads for Movie Cameras or still Cameras Reg \$17.50..... 6.49
- 2x2 VU-AID Slide Projector Blower Cooled with Case Excellent Value..... 20.50
- Finger Tip Cable Release All Metal..... .29
- G.W. De Luxe Pocket Tripod 10 Section, Sturdy, Duraluminum 11 oz..... 11.50
- Robot "N" Take Up Cassettes..... 3.95
- Robot "T" Supply Cassettes..... 3.95
- Kopil Self Timers for all Cameras..... 2.69
- Empire Pan Heads for Still Cameras..... 2.95
- Brumberger Desk Viewer up to 2 1/2" Sq. Electric..... 4.95
- Airequipt Slide Changers for Most Projectors Specify model (except SVE Skyline)..... 11.75
- Airequipt Magazines for above..... 1.75
- Airequipt Slide Changer for SVE Skyline..... 12.95
- Arcadia De Luxe Battery Viewer for 2x2..... 4.95
- Kodak Ready Mounts Box of 50, 2x2 or Bantam..... 1.48
- Mercury Jiffy Masks Box of 50..... .65
- Box of 120 Brumberger 2x2 Steel Binders..... 6.75
- Box of 72 Brumberger 2 1/4" Sq. Steel Binders..... 7.50

MOVIE ACCESSORIES

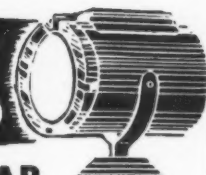
SAVINGS TO 50%

- MANSFIELD 8mm Action Editor Outfits with Action Editor, Splicer & Rewinds all mounted on metal Board. Reg. \$39.95.....\$29.50
- MANSFIELD 16mm Action Editor Outfit equipped same as above. Reg. \$42.95..... 32.50
- MANSFIELD AUTO SPLICERS for 8, 16mm. \$7.95 4.95
- UNITED 8mm 200 ft ALL METAL FILM CHEST Holds 12 200 ft Reels & Cans. \$3.95..... 2.49
- UNITED 16mm 400 ft ALL METAL FILM CHEST Holds 12 400 ft Reels & Cans. \$5.95..... 3.49
- 30x40 RADIANT TRIPOD MODEL CRYSTAL BEADED PORTABLE SCREEN. \$14.95..... 7.95
- 37x50 RADIANT TRIPOD MODEL CRYSTAL BEADED PORTABLE SCREEN. \$19.95..... 9.95
- GENUINE LEATHER COMPARTMENT CASES FOR H-8, H-16 Bolex CAMERAS. Reg. \$45.00..... 29.50
- MORSE G3 Daylight Developing Tanks for 16 and 35mm Movie Films. \$22.50..... 18.49
- Cine Titrers for 8 and 16mm CAMERAS..... 3.95
- MANSFIELD 8mm SUPER EDITOR, viewer, rewinds splicer mounted on Board Magnifying type..... 15.95
- Federal 8 or 16mm Enlarging Cameras..... 15.50

SPRING DARKROOM AIDS

- Portable 6" ALL METAL TRIMMER.....\$.98
- Electric DARKROOM SWITCH UNITED BRAND..... 2.98
- Electric Photo Enlarging Meter..... 2.39
- KODAK Day Load Tank for 35mm..... 7.39
- NEW FEDERAL 135mm ENLARGER f4.5 lens..... 35.95
- NEW FEDERAL 269 Enlarger 2 1/4x3 1/4, f6.3 lens..... 28.25
- NEW FEDERAL 450 Enlarger 4x5, f4.5 lens..... 78.95
- NIKOR 35mm Stainless Steel Tanks..... 5.59
- NIKOR 120 Stainless Steel Tanks..... 6.15
- NIKOR Adjustable to 4x5 Cut Film Tank..... 12.95
- 11x14 Sun Ray Adjustable Easels..... 5.30
- 2 Oz. Plastic Funnel..... 1.79
- Fedco Focus Rite Enlarging Aid..... .19
- Kodak Auto Tray Siphon..... 3.59
- Spot O Matic Enlarging Meter..... 9.95
- AIREQUIPT Jr. Printer Adjustable to 4x5..... 8.13
- Special Hypo Bath Trays for 8x10 Prints..... 1.95

EXCITING BARGAINS



STEREO SPECIALS

STEREO REALIST Camera ctd lens, Synchro f3.5 model Perfect condition.....	\$114.50
REVERE STEREO Model 33 Camera used.....	119.50
ILCOA STEREO Model 1 w/ f3.5 lens Synchro used.....	59.50
BRUMBERGER STEREO Viewer.....	7.50
Deep-Vue De Luxe Stereo Viewer Battery.....	9.75
T.D.C. Stereo Projector 5" lens used.....	129.50
40x40 Stereo Projection Tripod Screens.....	22.95
50x50 Stereo Projection Tripod Screens.....	29.95
POLAROID Cardboard Spectacles each.....	.25
Plastalide Stereo Mounts pkg of 100.....	13.25
Deep-Vue Slide Case holds 35 slides & viewer, De Luxe Model.....	2.19
BRUMBERGER #1116 metal file 300 cardboard Stereo Slides.....	3.79
BRUMBERGER #1111 Stereo file metal holds viewer & 125 cardboard slides.....	4.95
BRUMBERGER #1115 all metal file box holds 230 cardboard Stereo slides & viewer.....	2.95
BRUMBERGER STEREO metal binders pkg of 24.....	4.95
HOLLYWOOD STEREO Easy Mounts pkg of 50.....	3.49
HOLSON STEREO Binders per pkg of 16.....	2.69
PARAMOUNT STEREO box of 20 WANS-FIELD lens attachments for STEREO REALIST.....	1.95
ZEPHYR SF-3, 3 drawer Chest holds 168 Glass Stereo Slides.....	3.00
ZEPHYR SF-4, 4 drawer Chest holds 224 Stereo Slides.....	27.95
ZEPHYR SF-4 double case holds 360 Glass Stereo Slides.....	8.25
	9.75
	14.95

IMPORTED DUO SIZE

CAMERA OUTFITS

WORLD FAMOUS BRAND

BRAND NEW

ONLY \$52.50

- Uses 120 size film
- Color or Black & White
- F3.5 coated lens
- Fully Synchronized Shutter Speeds to 1/100th
- Includes De Luxe Carrying Case
- New 35m/m Back Included in outfit
- Verified Value \$69.25

LATEST PUBLICATIONS

CAMERA GUIDES

Bolsay Guide—Stereo Realist Guide—Modern Exakta Guide—Guide to Kodak Miniature Camera—Modern Rolleiflex Argus 35m/m Guide All By Tydings each.....	\$ 1.55
Leica—Rolleiflex—Contax.....	1.55
Exakta Imported Guides each.....	1.25
Korolle Camera Guides.....	1.09
Karat—Robot—Retina—Ikanta.....	.79
Imported Guides each.....	1.69
How to Make Good Pictures.....	1.99
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The Complete Book of Enlarging.....	2.29
Lenses in Photography.....	2.19
Kodak Reference Handbook.....	1.09
Kodak Photographic Notebook.....	3.19
Kodak Color Handbook.....	3.19
Kodak Professional Handbook.....	3.19
Fundamentals of Photographic Theory.....	4.50
History of Photography.....	5.50
An Introduction to Color.....	5.50
Photography by Infra-Red.....	2.29
Photography in Law Enforcement.....	2.29
Photography in Astronomy.....	2.79
Radiography in Modern Industry.....	1.49
Kodak Master Photo Guide.....	1.49
Kodak Cine Photo Guide.....	3.95
Graphic Photographic.....	14.35
Photo-Lab Index 12th Edition De Luxe.....	

VACATION MOVIE SPECIALS

USED 8m/m CAMERAS

CINE KODAK MAGAZINE 8 w/ f1.9 ctd.....	\$109.50
CINE KODAK RELIANT w/ f2.7 ctd lens.....	57.50
BROWNIE Movie Camera w/ f2.7 ctd lens.....	29.50
BOLEX H-8 Standard w/ f1.9 Wollensak.....	229.00
BOLEX L-8 w/ f2.8 Yvar.....	69.50
BELL & HOWELL 8m/m Camera w/ f3.5 lens.....	39.50
KEYSTONE K-8 w/ f3.5 lens.....	19.50
REVERE Model 88 w/ f2.5 lens.....	49.50
REVERE Model 67 Magazine Turret w/ f2.8 lens.....	79.50
REVERE Model 50 8m/m Spool Camera.....	37.50
REVERE Model 99 8m/m Spool Turret w/ f2.8 lens.....	69.50
DE JUR CITATION w/ f2.5 ctd lens.....	54.50
DE JUR EMBASSY Magazine w/ f1.9 focusing lens.....	89.50
KEYSTONE K-32 Olympic f2.5 Spool.....	59.50
KEYSTONE K-45 Magazine 3 lens Turret w/ f1.9 lens.....	99.50

USED 8m/m PROJECTORS

KEYSTONE Model R-8 500W.....	\$ 59.50
KEYSTONE Model K-108 750W w/ case.....	109.50
KEYSTONE Model K-48 750W.....	79.50
REVERE Model 85 Projector.....	59.50
REVERE Model 90 De Luxe Projector w/ case.....	109.50
KODAK BROWNIE 8m/m Projector new.....	42.50
KODASCOPE 8-71A 750W Projector.....	89.50
DE JUR 750W Projector w/ case.....	109.50
AMPRO 8 Futurist w/ case.....	129.50

USED 16m/m CAMERAS

CINE KODAK Magazine f1.9.....	\$ 89.50
CINE KODAK ROYAL Magazine f1.9 ctd.....	129.50
KODAK Model K 100 feet f1.9.....	79.50
VICTOR 16m/m Camera w/ f3.5 lens.....	39.50
BOLEX H-16 Standard w/ f1.9 ctd lens.....	229.00
BELL & HOWELL 16m/m Magazine w/ f1.9 lens.....	149.50
KEYSTONE Model A-9 roll film f2.5.....	67.50
KEYSTONE Model K-50 Magazine f2.5.....	89.50
REVERE C-16 f2.5 Magazine.....	109.50
PATHE Super 16 w/ f1.9 ctd lens.....	295.00

USED 16m/m PROJECTORS

REVERE Model 48 w/ case.....	\$124.50
REVERE Sound Projector.....	209.00
KEYSTONE A-82 750 watt.....	79.50
KEYSTONE K-160 750 watt w/ case.....	99.50
KEYSTONE C-28 300 watt AC Projector new.....	27.95
AMPRO Stylit Sound Projector.....	279.00
MOVIE-MITE Sound Projector.....	195.00
AMPRO Premier 30 Sound Projector 2 case unit.....	379.00
KODASCOPE Analyst Projector 750 watt brand new.....	295.00
KODASCOPE Pageant Sound Projector.....	295.00

SCREEN SALE

BRAND NEW SAVINGS TO 40%
FAMOUS BRAND CRYSTAL BEEDED SCREENS
(TRIPOD MODELS)

30x40.....	\$7.95
40x40.....	8.95
37x50.....	9.95



ELITAR MOVIE LENSES

Each Elitar 8 and 16m/m lens is Coated. ALL UNITS are in a CHROME POLISHED BRASS BARREL. All are BRAND NEW.

FOR 8m/m CAMERAS

Available in Standard D Mounts for 8m/m Revere, De Jur, Kodak Reliant, Keystone Franklin and Perflex Cameras. These cameras, Bolex L8, Bell and Howell Tri lens and B & H Companion, Sportster require a special conversion adapter priced at \$2.00. *This lens is available for Bell & Howell Auto 8 Magazine, 172A, 172B and B & H Models 134V and 134W.

TELEPHOTO

1" f3.5 Fixed Focus D Mount.....	\$ 7.57
1 1/2" f3.2 Fixed Focus D Mount.....	9.85
1 1/2" f3.2 3' 6" to Infinity D Mount.....	13.65
1 1/2" f2.5 3' 6" to Infinity D C. S.....	20.50
1 1/2" f1.9 3' 6" to Infinity D C. S.....	29.55
1 1/2" f1.5 3' 6" to Infinity D C. S.....	32.35
1 1/2" f2.3 3' 6" to Infinity D Mount.....	19.95

CS indicates Click Stops

WIDE ANGLE

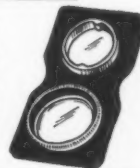
7m/m f2.5 Fixed Focus D Click Stops**.....	19.00
6m/m f1.9 Fixed Focus D Click Stops.....	30.50

FOR 16m/m CAMERAS WITH C MOUNTS

17m/m f2.7 Wide Angle 10" to Inf.....	27.95
3" f2.5 Telephoto f3.5 to Infinity Click.....	33.95

TWIN-REFLEX PROXIFOCUSER

The Twin-Reflex Proxifocuser is a single unit for producing simultaneous close-up focus and parallax correction for all twin-lens cameras. Ideal for photographing children, pets, television and medical close-ups, featuring:



- Permanently aligned prism • Easy to Use
- Convenient • Interchangeable for any twin lens camera • Precision ground and polished lenses • Genuine Leather carrying case • inexpensive

The Reflex Proxifocuser is available in the following focusing Types:

No. 1. Focusing Range 39 to 21 inches.....	\$5.95
No. 2. Focusing Range 20 to 14 inches.....	6.95
No. 3. Focusing Range 13 to 9 inches.....	6.95

Available for Series V—Rolleiflex, Rolleicord, Argoflex, Ciroflex A, B, C, D, E, F, Uniflex, Ansco Reflex, Flexerit, Reflecta, Bolsay Reflex, Penta Reflex, Richoflex, Kodak Reflex, Bioxflex, Konflex, Grace Reflex, Iko-flex, Rex Reflex, Rolleiflex f2.8.

EXPOSURE METER SALE



FOR BETTER VACATION PICTURES DON'T BE WITHOUT AN EXPOSURE METER. UNITED SALE ON DEMONSTRATORS, USED AND NEW EXPOSURE METERS, ALL FULLY GUARANTEED FOR ONE FULL YEAR. ALL SUPPLIED COMPLETE WITH CARRYING CASES.

Weston Master II Cine or Still Model.....	\$23.95
Weston Cadet.....	15.95
General Electric PW 1.....	24.95
General Electric SW 68.....	19.50
General Electric Mascot PW 30.....	12.95
General Electric PW 22 for Polaroid.....	12.95
Leica Meter no case.....	24.00
Norwood Director.....	26.95
De Jur Lifetime.....	21.00
De Jur B 8.....	10.95
Bower Minvex II Meters with case & Chain.....	10.95

BRAND NEW IMPORTED BINOCULAR

SPECIAL
Only \$34.50



7x50 Imported Binocular Individual Eye Piece Focusing Complete with LEATHER CASE.

- Precision Built—Coated Optics.
- Clear and Sharp Focusing.
- Unbeatable Value Reg \$75.00.
- Subject to 20% Federal Excise Tax. \$6.00

UNITED CAMERA EXCHANGE

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ZEISS IKON

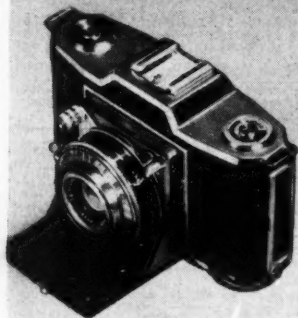


CONTESSA 35

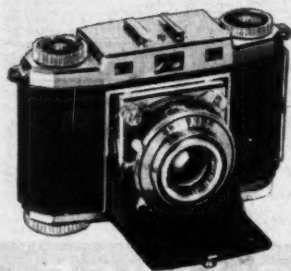
CONTAX II-a

Ultra modern miniatures in a wide price range

The fine results obtained with Zeiss Ikon 35 mm cameras are due to their excellent optical quality, precision construction, and the most modern mechanical features.



IKONTA 35



CONTINA 35

Contax II-a and III-a. All-metal focal-plane shutter to 1/1250 sec. Superior interchangeable lenses in bayonet mount. Long-base prism type range-finder combined with view-finder. Fully-opening back for easy loading. No rewinding needed after exposures. Contax III-a has built-in ASA calibrated photoelectric exposure meter.

Contessa 35. A deluxe miniature with f/2.8 Tessar in Synchro Compur shutter, fully synchronized (MX). Built-in ASA calibrated photoelectric exposure meter. Prism type range-finder combined with view-finder.

Ikonta 35. A popular miniature offering a choice of two lenses. Shutter has complete internal flash synchronization.

Contina 35. Similar to the Ikonta 35, but incorporating a built-in non-coupled optical range-finder.

See these leading miniatures—at Zeiss Ikon dealers. Write us for literature.

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

New products

Omega B-6 Enlarger

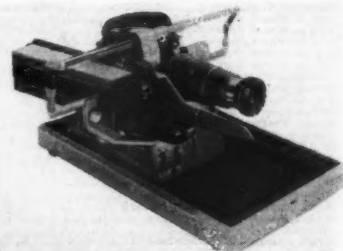
The new Omega B-6 Enlarger, for negatives from 35mm to 2¼ x 3¼, replaces its predecessor, the B-4. The new unit has all the important features of the older model, plus several new



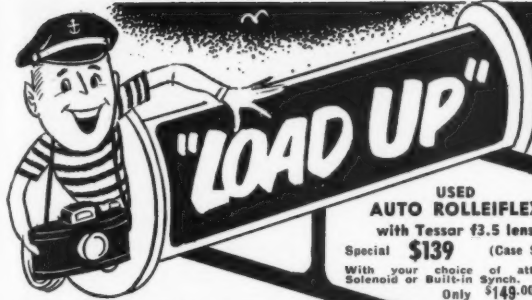
ones. These include a rack and pinion hand wheel for raising and lowering the carriage, instead of the older friction-type movement and new convenient levers for the lamphousing. The Omega system of interchangeable lenses with matching condensers for maximum operating effectiveness has been retained. Price, less lens, \$99.50. For more information write: SIMMON BROS., INC. 30-28 STARR AVE., L.I.C., N.Y.

GoldE Projector-Changer Combination

A specially-priced combination including the GoldE Manumatic 2 x 2 Slide Projector plus the new Index Slide File Changer (Manual Model) is



now available. Either the Standard Manumatic case or the Deluxe Combination case accepts the combination. (Continued on page 29)



with Holiday Savings

We have a camera to fit every need. Complete stock of Leicas, Contax, Kine Exakta, Rolleiflex, etc. at budget prices. Top trade-in allowances.



HOBIFLEX 2 1/4 x 2 1/4 REFLEX CAMERA

The greatest value in reflex history. Made in Japan to rigid quality specifications. Matched f/3.5 ctd., color-corr. lenses. 7 shutter speeds—1 to 1/200 sec. plus bulb. Depth of field scale. Bright ground glass focusing—built-in flash sync.

List \$66.50
NEW LOW PRICE \$43.95
(incl. leather overready case)



CLEARANCE! USED SPEED GRAPHIC CAMERAS

All in top condition with f4.5 or f4.7 lenses. All with Kalart Rangefinders.

2 1/4 x 3 1/4	\$119.00
3 1/4 x 4 1/4	\$129.00
4 x 5	\$139.00

Flashgun \$10.00



TELEPHOTO & WIDE ANGLE AUXILIARY LENSES

For most 35mm cameras. These lenses are coated and color-corrected. They attach easily to your regular camera lens and give excellent results. Available for such cameras as Argus C3, C4, Borsy B, B2, C; Kodak 35, Signet, Polaroid. Each lens complete with leather case.

\$14.95
Telephoto and wide angle set \$28.95

FOTOSHOP'S Leather Gadget Bag #1702

A really fine gadget bag at an amazingly low price. Genuine leather. Large main section with all-around top zipper, extra roomy outside pocket. For all cameras, up to 2 1/2 x 3 1/4. Graphic size, plus accessories.

Value \$17.50
Only \$10.95



FOTOSHOP'S Leather Gadget Bag #1701

Made for those who want a quality leather bag at an economy price. Genuine leather. Zipper top and outside pocket. For 35mm folding or 8mm camera with all accessories.

Value \$13.50
Special \$8.50



NEW! DIFFERENT!

Scotch Plaid CAMERSAC

A new high in gadget bag style and looks. Colorful . . . versatile! For all small cameras.

Value \$4.95
\$3.95



DAVIDSON STAR-D TRIPOD

With multi-can platform pan-tilt head. All-metal, 3-section. Has reversible tips, independent lock controls for pan and tilt action. Opens to 58 inches. Weight only 3 lbs., 10 oz.

Formerly 19.45



11.95

Sensational new FOTOSHOP 35MM COLOR FILM absolutely fresh.

A new type color film manufactured and packaged exclusively for Fotoshop. Fully guaranteed. Price includes processing, mounting, and return postage. Daylight or indoor. 20-exposures.

2.25 each 5 for **10.00**

FOTOSHOP

MOTION PICTURE COLOR FILM

Daylight or indoor. Same guaranteed stock as Fotoshop 35mm color. Price includes processing and return.

	each	6-11, each	each
8mm 25-ft dbi 8 ROLL	2.95	2.75	2.50
8mm 25-ft dbi 8 MAG.	3.50	3.35	3.15
16mm 50-ft MAG.	4.95	4.80	4.60
16mm 100-ft ROLL	7.75	7.50	7.25

MANSFIELD AUTO SPICER

8 or 16mm. List \$7.95
\$4.99

SAVE 33 1/3%! BRAND NEW ARROW "Lift" TRIPOD

3-section heavy-duty all aluminum tripod for every type and size camera. Geared center post provides fast, smooth vertical adjustment. Pan head tilts from 45-180 degrees and pans 360 degrees.
List 29.95
19.95



FOTOSHOP

BLACK & WHITE MOVIE FILM

Panchromatic Weston 80-32. Fully guaranteed. Price includes processing and return.

	each	6-11, each	each
8mm 25-ft dbi 8 ROLL	1.35	1.30	1.15
8mm 25-ft dbi 8 MAG.	2.50	2.35	2.15
16mm 50-ft MAG.	2.75	2.60	2.35
16mm 100-ft ROLL	2.95	2.75	2.50

35mm Black & White Processing Special
20 exp. Roll, Dev. & Jumbo printed on Luitz Fotomat Enlarger
\$1.50

CLOSEUPS with the STEREO REALIST

Now stereo angle-lenses provide matched close-up lens set with perfectly calculated prisms. Lenses fit standard Series V filter holders. Available in plus 1, plus 2, plus 3.

Each set with case \$9.90
All 3 sets for **\$25.95**



200 WATT SLIDE PROJECTOR OUTFIT

• VU-AID 80-1 SLIDE PROJECTOR—200 watt, blower cooled. With handsome tweed case. List \$29.95
• 40 x 40 FOTOSCREEN. List 39.95
Only **\$35.25** Total Value 49.90



300 WATT SLIDE PROJECTOR OUTFIT

• GOLDE Nu-Manumatic Projector, 300 watt, blower cooled, with Golde Index Manual Slide Changer.
You pay only: \$68.50
• 40 x 40 FOTOSCREEN. 11.45
• Handsome TWEED CASE. 7.00
Total **\$66.95**
(Total Value \$107.95—Items available separately as listed.)

WORLD'S LONGEST CABLE RELEASES

Cloth-covered with inside steel cable & rugged spring booster. Universal tip.
7 ft.5.95
13 ft.7.95
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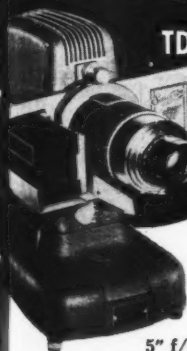
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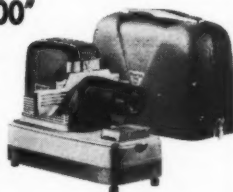


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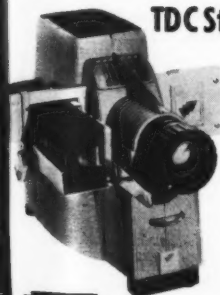
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Complete with
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2" x 2" slide changer.

\$845*



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NEW PRODUCTS

(Continued from page 24)

Price of Projector-Changer Combination, \$68.50; standard Manumatic case, \$12; Deluxe Combination case, \$20. For further information write:
GOLDE MFG. CO.
4888 N. CLARK ST., CHICAGO 40, ILL.

Jen B-C Flash For The Revere Stereo

The Jen B-C Pocket Flash, Model SE, is designed for use with the Revere Stereo camera. The unit fits flush with the back of the camera, so that it does not interfere with the viewfinder, and has the new Jen tension Spring-Lok, which holds the unit securely in the camera's accessory shoe. Other features include chrome-plated brass reflector, automatic bulb ejector, and extension outlet. A collapsible carrying case makes the whole unit no larger than the reflector itself. Price, complete with battery and carrying case, \$14.95. For more information and a free booklet write:
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419 W. 42 ST., NEW YORK 36, N. Y.

Two New Ansco Cameras

Two new Ansco cameras are now available. Each features synchronization for all flash bulbs as well as electronic flash, speeds to 1/300, double exposure prevention, and self-timer. Both are made in Germany.

The new Ansco Regent 35mm camera (illustrated) has an f/3.5 Apotar lens and also permits use of flash at all camera speeds. Other features are an

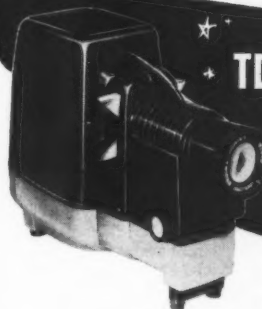


automatic exposure counter, depth of field scale, self-erecting front, optical viewfinder and accessory shoe. Construction is all metal, with satin chrome trim, and the camera accepts standard 35mm cartridges.

The second camera, the new Ansco Speedex Special R, is a folding camera with built-in uncoupled rangefinder, which takes a dozen 2 1/4 x 2 1/4 pictures on 120 film. Distance is determined through a combination rangefinder-viewfinder window, and the lens is then set manually according to the distance reading. The unit, which is similar in overall design to the earlier Speedex cameras, has a coated f/4.5 Apotar lens, Prontor shutter, and swingout spool for simplified loading. The all-metal camera is trimmed in satin chrome and is covered in Robusite.

Price of Ansco Regent 35mm cam-
(Continued on page 30)

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**TDC Economy
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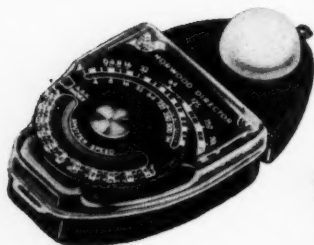
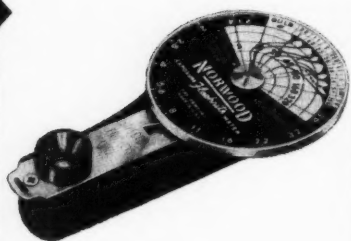
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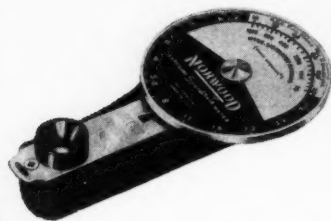
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NEW PRODUCTS

(Continued from page 29)

era, \$54.50; leather eveready case \$6.95. Ansco Speedex Special R camera, \$57.50; eveready case with built-in filter compartment, \$6.95; Ansco Universal flash unit for either camera, \$9.95. For more information, write:

ANSCO
BINGHAMTON, N. Y.

Reflekt II SV Twin Lens Camera

Made in Western Germany, the new Reflekt II SV twin-lens camera is an improved version of the older Reflekt II. The new camera's Prontor SV shutter incorporates synchronization for 5 millisecond delay electronic flash, in addition to the zero (x) delay formerly provided for. In addition, the new shutter has a range of nine speeds



from 1 to 1/300 sec., plus bulb. There is also a self-timer and cable release socket. The new model retains many features of the older model: 75mm hard-coated f/3.5 lenses, built-in magnifiers, body shutter release, and double exposure prevention. The hood is self-erecting and converts to a sports finder. Construction is all-metal, with satin chrome finish, and the camera takes 12 pictures on 120 film. Price, \$79.50; eveready case, \$8.50. For additional information write:

ERCONA CAMERA CORP.
527 FIFTH AVE., NEW YORK 17, N. Y.

Long Focus Lens For Contax IIa and IIIa

The new Zeiss Triotar is an 85 mm, f/4 lens for use with the Contax IIa and IIIa cameras. This three-element

(Continued on page 32)

How **FAR** does it see?



A LEICA PHOTO

The Leica 200 mm. Telyt f/4.5, like the Peregrine Falcon, takes in distances at a glance. But the lens sees as no eye of bird, beast—or man—has ever seen. And it belongs on your Leica.

There are 9 other Leica lenses, also, ready to help you capture the flower in the field, the hawk on wing, the dramatic, poignant or cryptic moment you do not want to let escape. Any of the 10 lenses will make you a more versatile photographer.

Leica lenses fit all Leica cameras, and automatically couple with their range finders. Internal reflection, lens flare and image haze are reduced by factory-applied coating. Leica lenses are fully color corrected, and are designed to give maximum sharpness over the entire image area. Your Leica dealer will gladly assist you in your choice.

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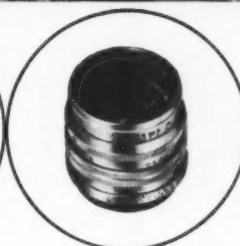
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Leica

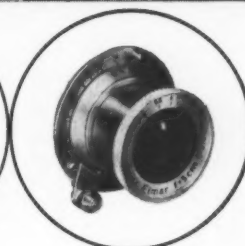
Cameras and Accessories



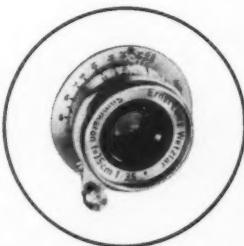
Telyt 200 mm. f/4.5
Telephoto lens. Highly color corrected, distortion-free.



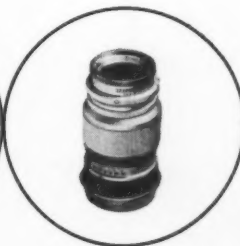
Summarit 50 mm. f/1.5
All-around lens for all light conditions.



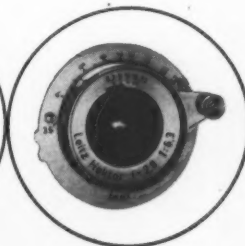
Elmar 50 mm. f/3.5
Leica's first lens, still a versatile favorite.



Summaron 35 mm. f/3.5
Ideal for sports, candid shots. Wide angle—no vignetting.



Elmar 90 mm. f/4
Perfect lens for long distances or portraiture.



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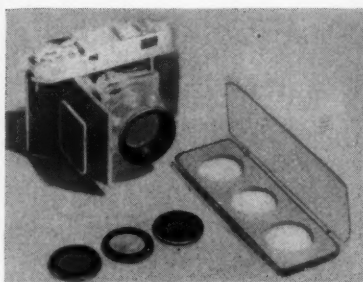
NEW PRODUCTS

(Continued from page 30)

anastigmat is designed to supply a comparatively inexpensive lens for general use where an aperture of f/4 suffices. The new Triotar accepts the standard 42mm slip-on Zeiss-Ikon filters and the special sunshade for the Sonnar 85mm, f/2 lens. Price of Triotar, \$139. For more information write: CARL ZEISS, INC. 485 FIFTH AVE., NEW YORK 17, N. Y.

New Ednalite Filter Kit

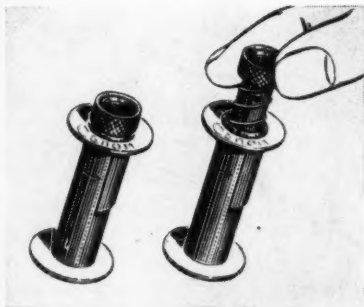
A new Ednalite Filter Kit for the Retina II, IIA, Retinette and Karomat cameras is available. The outfit includes 3 coated, optical glass screw-in filters which can remain on the lens



with the camera closed, and a lens-shade which screws onto the lens or Duraklad-rimmed filters. The kit is available in three types, for use with Kodachrome, black-and-white, or Ansco Color. Price of each type kit, complete with lens shade and plastic case, \$14.50; lens shade separately, \$3.25. For more information write: EDNALITE OPTICAL CO., INC. PEEKSKILL, N. Y.

Canon Take-Up Spool

The Canon spring-grip take-up spool, standard equipment on the Canon IV-S2 35mm camera, is now available as a separate accessory. It



will also fit the Leica and similar type cameras. The spool features a spring-loaded grip which is released with a slight counter-clockwise turn of the spool core so that it extends out of the camera, and can be withdrawn easily.

(Continued on page 34)

This Year plan for COLOR



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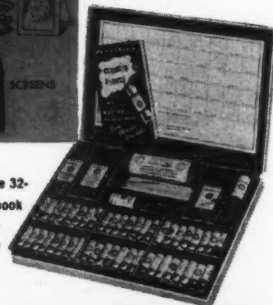
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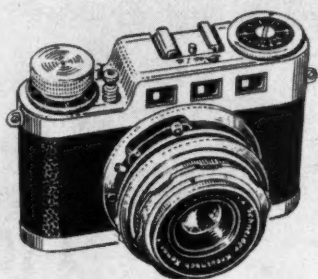
(Continued from page 32)

A slight turn of the spool core clockwise locks the spool back in the camera. Price, \$2.15. For additional information write:

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Diax Ia 35mm Camera

The Diax Ia 35mm camera made in Western Germany, features interchangeability of lenses and three built-in optical viewfinders for use with the camera's normal, wide-angle and telephoto lenses. It also has an M-X synchronized Compur Rapid shutter with speeds from 1 to 1/500 sec., coupled shutter cocking and film transport, body release, self-timer, helical focusing mount, and double exposure prevention. Deliberate double exposures

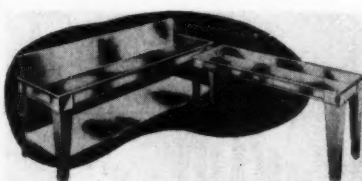


can be made when desired. Construction is all metal, with satin chrome trim. Price, with 50mm, f/3.5 Westar lens, \$49.95; with 50mm, f/2.8 Xenar lens, \$67.50; with 50mm, f/2 Xenon lens, \$87.50. Accessory lenses which can be used with the camera's viewfinders: wide-angle 35mm, f/3.5 Schneider Xenagon lens, \$49.50; 90mm, f/3.5 Schneider Tele-Xenar lens, \$59.50. For more information and free literature write:

PENN CAMERA EXCHANGE, INC.
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An improved line of Calumet all-purpose stainless steel sinks is now on the market in a range of 33 sizes. The



sinks feature detachable legs of heavy steel, are finished in gray hammertone baked enamel, and come complete with standard drain and standpipe for water level control. The legs have ridges 8 inches from floor level which permit installation of a shelf. Stainless steel

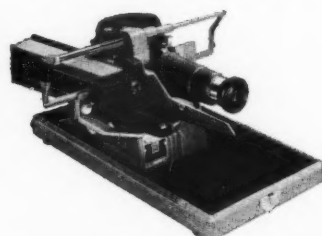
(Continued on page 38)



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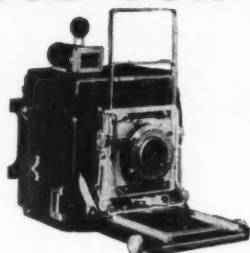
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- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Carrying Case
- 1 Package 25 shts. Cut Film
- Factory Guarantee

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TAKING

SIZE	LENS	COMPLETE OUTFIT SPEED GRAPHIC	PRICES CROWN GRAPHIC
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	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3 1/4 x 4 1/4	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5 1/4"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5 1/4"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5 1/4"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5 1/4"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Schneider Xenar 6"	369.00	324.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at \$13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3 1/4 x 4 1/4 SUPER D GRAFLEX with 6" or 7 1/2" Kodak Ektar.....\$246.75
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2 1/4 x 3 1/4 Century	\$ 85.00	3 1/4 x 4 1/4 Crown	\$120.60	4 x 5 Speed.....	\$170.45
2 1/4 x 3 1/4 Crown	123.80	3 1/4 x 4 1/4 Speed	162.25	4 x 5 Graphic View, Model II,	
2 1/4 x 3 1/4 Speed	164.45	4 x 5 Crown.....	126.40	with case and tripod head...	148.50

GI ORDERS GET THE GREEN LIGHT AT WESTEN'S



Linhof
SUPER TECHNIKA 4 x 5

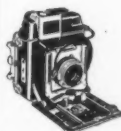
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with fully
Synchronized MX
Shutters up to 1/500 sec.

Multifocus Rangefinder • Tilting and Swinging Back • Revolving Back • Triple Extension Bed • Drop Bed • All Lenses Coupled to Rangefinder • And NOW NEW INTERNATIONAL BACK* and Ektalite Screen (Accepts all film backs including Polaroid, Grafmatic, and Roll Film Holders.)

4 x 5 LINHOF OUTFITS — Price at right includes camera with lenses (V)

	127mm f4.7 Xenar 1/500 MX	135mm f3.8 Xenar 1/400 MX	150mm f4.5 Xenar 1/400 MX	90mm f6.8 Angulon 1/500 MX	240mm f5.5 Xenar 1/400 MX	360mm f5.5 Xenar 1/100 X	PRICE
One Lens Outfits	✓						\$359.75
		✓					389.76
			✓				394.70
Two Lens Outfits	✓			✓			442.00
		✓		✓			471.95
			✓	✓			476.95
Three Lens Outfits	✓			✓	✓		560.00
		✓		✓	✓		608.90
			✓	✓	✓		668.95
				✓	✓	✓	673.95

All lenses coated—Other combinations on request.
*NEW INTERNATIONAL BACK \$30.00 Additional.



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Complete 3 Lens Outfit

Super Technika 2 1/4 x 3 1/4 Camera, 65 f6.8 Wide Angle Angulon Lens, 105mm f3.5 Schneider Xenar Normal Lens, 180mm f5.5 Tele-Zenar Telephoto Lens. All in fully synchronized MX Compur Rapid Shutter to 1/500 sec. All lenses coupled to rangefinder.

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with CARL ZEISS JENA

F2 BIOTAR 58MM LENS



Cutaway showing the remarkable optical viewfinding system of the PENTACON.

The PENTACON permits you to preview the actual picture through the lens in the enlarged film-size eye-level prism finder right up to the split second the picture is taken, with perfect balance, control and accuracy of exposure maintained from viewfinding to the finished picture . . . so important for color and black and white photography. Sports and fast action is followed in the viewfinder, in the direction of the moving subject.

You'll get twice the thrill of picture taking with the PENTACON . . . because you first see the subject in life-size image, upright and non-reversed in the prism finder . . . and then you enjoy it on the film — precisely recorded, nothing missing.

The PENTACON is the camera for the connoisseur who wants the ultimate in rich, brilliant color and black and white pictures. It is the most luxurious 35mm camera for the select few who demand the best money can buy.

35MM PENTACON

with Penta Prism Finder

w/ F2.0, 58mm Zeiss Biotar T-coated lens with preset diaphragm	Retail 359.50
w/ F2.8, 50mm Zeiss Tessar T-coated lens with preset diaphragm	299.75

LENSES

F2.5, 35mm Angenieux Retrofocus Wide Angle	99.50
F2.8, 85mm Steinheil Culminar Telephoto	68.00
F4.0, 135mm Zeiss Triotar Telephoto	75.00
F5.5, 180mm Hugo Meyer Goerlitz Tele-Megar Telephoto	82.95
F5.5, 250mm Hugo Meyer Goerlitz Tele-Megar Telephoto	132.15
F5.5, 400mm Hugo Meyer Goerlitz Tele-Megar Telephoto	199.50
Set of 3 extension tubes	15.00
Microscopic Adapter Set	25.00

A complete range of telephoto and wide angle lenses are available for the PENTACON Camera from 28mm to 400mm, to be used without additional viewfinding attachments.

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400 mm (16") f5.6 Fern-Kilar
with Filter Slot and Holder
Shown with Kilarscope

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Basic Kilar lenses are designed for use with Leica, Exakta, Contax, Praktiflex, Pentacon and most still and movie cameras having interchangeable lenses. An added economy advantage is that one Kilar lens can be used with any of these cameras by merely interchanging a simple adapter.

Basic Kilar lenses also fit the Kilarflex and Kilarscope Mirror Reflex Housings which add reflex focusing advantages to Leica, Canon, Contax and similar cameras.

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NEW PRODUCTS

(Continued from page 34)

splashboards 9 inches high are also available for use with the sinks. Prices of the two sinks illustrated: left, without the splashboard, \$235; right, \$150. For more information write:

CALUMET MFG. CO.
2326 S. MICHIGAN AVE., CHICAGO 16, ILL.

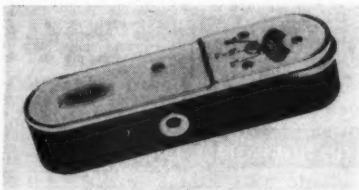
35mm Color Slide Titles

Ready-made 35mm color slide titles are now available in a set consisting of three of the most popular titles, mounted in standard ready mounts. The titles are: "Our Slide Album"; "Intermission"; and "The End". White letters are superimposed on a brown oval background, which in turn is superimposed on a contrasting yellow flowered background. The titles can only be ordered direct from the manufacturer. Price, including return postage, \$1.25. For additional information write:

MODERN SLIDE TITLES
P. O. BOX 3232, SAVANNAH, GA.

Pullin Rangefinder

The Pullin Rangefinder is a super-imposed image type rangefinder which measures distances down to two feet. The unit, which is designed on the swing-wedge principle, has three built-in depth of field scales for use with lenses of 2, 3, and 4½ in. focal length. A milled indicator stud is rotated to the desired focal length setting, thereby bringing the proper depth of field scale into play. The rangefinder is focused upon the subject and the correct distance and depth of field are then indicated. The unit also features a super-imposed image band stretching



centrally across the entire field of view, instead of being confined to a central circle. Price, \$14.95. For additional information write:

CAMERA SPECIALTY CO., INC.
50 W. 29 ST., NEW YORK 1, N. Y.

Revere Stereo Slide Protector

The Revere "Shield 'N' Vue" is a transparent plastic shield for holding and protecting standard size stereo slides not mounted with glass. The manufacturer states that the protector gives good visibility without distortion and fully protects the pictures from fingerprint smudges, etc. It can be wiped clean with a damp cloth, can be

(Continued on page 41)

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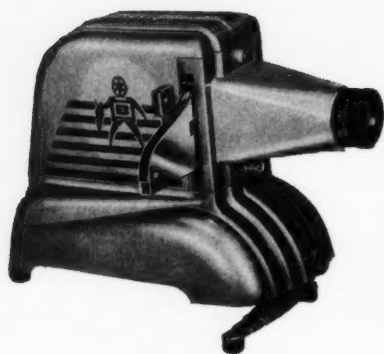
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prices do not include reels and cans

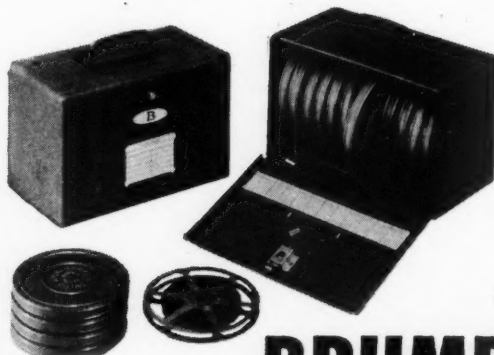
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Handsome oven-baked grey enamel finish. Reels marked at 50' intervals. Cans ribbed for stacking.

ITEM No.	SIZE	REELS	CANS
#1018	8mm. 200 ft.	.45	.45
#1019	8mm. 300 ft.	.55	.55
#1020	8mm. 400 ft.	.55	.55
#1024	16mm. 200 ft.	.45	.45
#1026	16mm. 400 ft.	.55	.55

... perfect for **TAPE RECORDINGS**, too!

#1018 reels & cans	for 5" reel dia.
#1008 reel chests	for 7" reel dia.
#1020 reels & cans	
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Here's the most brilliant, sharpest 3-dimensional image ever—with the touch of a button light switch! Precision engineered of colorful, lightweight Polystyrene (practically unbreakable), with optically ground lenses and pin-point focusing. Luxuriously styled, yet amazingly low priced! Takes standard 1 3/8" x 4" mounts.

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#1146 Binders, 24 sets **ONLY \$4.50**

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* Holds twice as many Ready Mounts



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NEW PRODUCTS

(Continued from page 38)

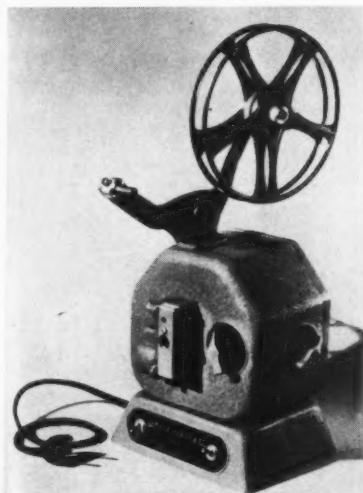
easily replaced if scratched, and comes packaged in a box which also serves as a stereo file. Price, 50 for \$2.85. For additional information write:
REVERE CAMERA CO.
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Stereo Angle-Lens Unit

The Stereo Angle-Lens unit consists of two close-up attachments for use with any stereo camera accepting series V filter adapters. The lenses permit stereo close-ups beyond the normal focusing range of most stereo cameras, and are designed to give the same correction that the eye makes when viewing close objects. Each lens is a combination correcting-prism and close-up lens. The prism corrects for toe-in, so that the stereo images will fuse normally in viewing and projecting. They are attached to the stereo camera with standard series V filter adapters and are available in three strengths, for distances ranging from 39 to 10 inches. Prices, complete with leather case, less filter adapter, #1, for close-ups from 39 to 22 in.; #2, 20 to 14 in.; #3, 13 to 10 in., \$9.90 each. For further information write:
INTERSTATE PHOTO SUPPLY CORP.
28 W. 22 ST., NEW YORK 10, N. Y.

Deluxe Cine Printer

The Deluxe Cine Printer, for copying 8 or 16mm motion picture film, has been announced by Superior Bulk Film Company. The unit copies optical-



track sound film as well as silent film, and features a sound aperture controlled by a separate light control rheostat. According to the manufacturer, this assures easy and accurate sound track duplication. Other features include smooth, continuous and even printing (light power is provided by dry cell batteries), and viewing win-

(Continued on page 42)

The SINGLE EYEPiece RANGE-VIEWFINDER with Image Magnification Control

With the CANON IV-22 features the Single Eyepiece Range-Viewfinder with Image-Magnification Control. You focus and you view at the same time. There is no waist motion... no need to move your head or the camera, or to shift your eye from one opening to another.

With Image Magnification Control, you are doubly sure that you are in sharp focus. A flick of the Control lever brings the image closer... with every detail enlarged... for foolproof-easy focusing, even in poor light. What's more, the Image Magnification Control provides the correct viewing fields for the 50mm, 100mm, and 135mm lenses.

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1 YEAR WARRANTY

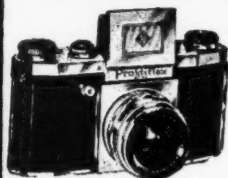
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BRAND NEW
ARGUS C3 OUTFIT
Coupled RANGE FINDER F3.5 Lens
FLASH GUN and EVEREADY CASE
REG. 69.50 **ONLY 52.50**
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DEMONSTRATOR MODEL



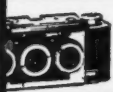
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GOLDE MANUMATIC
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SLIDES
300 WATTS BLOWER COOLED
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GOLDE REFLEX
2 1/4 x 2 1/4 PROJECTOR
With 35mm ADAPTER
300 Watt BLOWER COOLED
with CASE
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OUTFIT
CASE—VIEWER—FLASH GUN
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WITH OUTSIDE POCKET
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NEW PRODUCTS

(Continued from page 41)

dow for accurate visual printing control. The unit has a 110 volt AC motor, 400 ft. film capacity, and prints 100 ft. in five minutes. A model for 8 or 16mm silent film only is also available. Price of Deluxe Cine Printer for silent or sound film, \$99.50; Deluxe Cine Printer for silent film only, \$69.50. All prices are f.o.b. Chicago. For more information write:

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A new 3-inch f/3.5 telephoto lens for 16mm motion picture cameras has been announced by Bell & Howell to replace the company's 3-inch, f/4 Tel-atte lens. The new lens has click stops and a depth of field scale marked in red, for easier identification. The diaphragm scale is spread out for easy reading and goes to f/22. Price, complete with metal lens cap and combination sunshade-filter holder, \$79.95. For further information write:

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(Continued on page 120)

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COLOR ON THE STREETS

John Ross tells you where and how to shoot it

Whether you step two feet from your house or travel thousands of miles to foreign countries, you'll find the streets an ideal hunting ground for interesting color photographs.

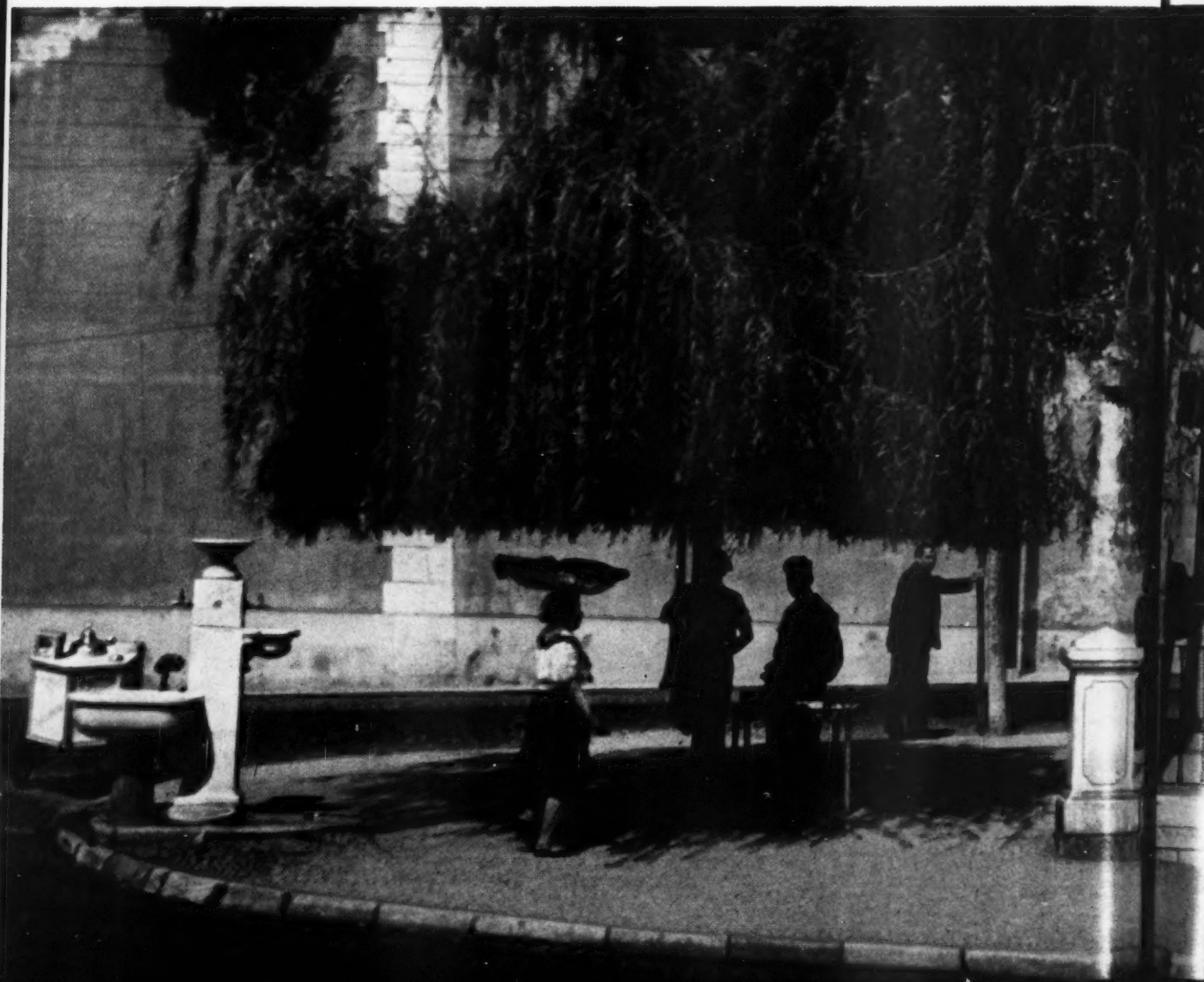
With a 35mm camera and a reasonably fast lens, light and compact enough to be carried at all times, a photographer can take color photographs outdoors having action and naturalness that many only associate with black-and-white documentary photography.

Since the actual mechanics of taking a color picture are often quite similar to those of black-and-white photography, let's first take up those small technical differences. Then we'll get to the most important factors, finding subjects and composing the picture.

In the past, one of the largest objections raised to color

photography with the 35mm camera has been to the color itself. When a transparency is compared to the original subject, the colors seem too brilliant. Many of the subtle color changes the photographer had hoped to capture are now obvious contrasts. This, in my opinion, is usually caused by the photographer working under the mistaken impression that good color results are possible only under a bright sun. I find that color properly exposed under diffused light, say on an overcast day, will often yield more pleasing results.

The Skylight filter should be considered an essential accessory when photographing in color. It provides a pinkish correction compensating for the excessive bluish light content of heavily overcast days, and even the shadows on bright days. Many photographers leave the Sky-



35 MM SERIES



Lisbon mosaic sidewalks are black and white. A splash of color and you have a fine color photograph. Leica, $f/6.3$ at $1/100$ under brilliant, harsh, direct sunlight.

Lisbon, Portugal. Leica $f/5.6$ at $1/100$ in bright haze. Pinkish wall warmed scene, obviated Skylight filter.



A woman peers out on street. Leica, 35mm Summaron lens, $f/4$ at $1/100$. Skylight filter eliminated much blue.



light filter attached to the lens at all times. When used in direct sunlight, it will not appreciably alter the color balance or cause pictures to be too "warm." Besides the Skylight filter, different grades of color compensating filters are available, generally in sets. Some color workers swear by them. But if you show up on the street with a set of compensating filters and a color meter, the mere mechanics of taking a picture will result in the subjects watching you instead of the other way around.

Two other accessories should be part of your equipment—an exposure meter and a sunshade. I find a third accessory, a 35mm wide-angle lens, more useful than a 50mm normal lens since the 35mm lens has a greater depth of field at any given aperture than the 50mm.

And so you're on the street with your camera in its case underneath your coat, if it's small enough, but ready to use at a second's notice. No sense in going around advertising the fact that you're going to take pictures. Don't cock the camera shutter until necessary. Keeping a shutter under tension for long periods may affect its accuracy.

Examine the weather conditions, take an exposure meter reading of a neutral-colored street object, or of the palm of your hand. Then set your camera shutter at 1/100 second and whatever lens opening your meter recommended for this speed. A speed of 1/100 is about the slowest you can use to stop average street action. In poor light, you'll need a slower speed however.

Now let's leave the mechanical aspects of street photography and concentrate on the technique of *seeing* a picture. The grass always looks greener in far fields. A street in Lisbon seems to hold much more subject material than the pavement in front of your house. Actually there's as much to see on a street near home as in Lisbon. The difficulty is *seeing* pictures in familiar surroundings. The native Lisbon photographer probably feels there's nothing to photograph in Lisbon and would have a field day in your own neighborhood.

Try to divorce yourself from your surroundings and look at them objectively. What would be interesting to someone not from your neighborhood? Many of the regular everyday happenings in the life of your community would make picture material. Is there a corner drugstore or candystore in front of which kids of the neighborhood hang out; a vegetable stand where food is sold on the street? How about the woman who is always hanging out of her window watching the passing scene?

My street pictures fall into two classifications—the incidental and the composed picture. There's not much to be discussed concerning the incidental, except that "he who hesitates is lost." Success in such shooting depends upon a sharp eye and a ready camera properly set for speed and aperture. The woman peering out on the street (page 45) and the fisherman's wife with one shoe off (page 46) are incidental-type photographs.

The fishwife is an interesting (*Continued on page 125*)



◁ Incidental shot of a Lisbon fishwife in bright haze with Summaron 35mm lens, f/5.6, 1/100, Kodachrome.

△ Too late in the day for color? Try black-and-white. This was shot in Paris, 50mm lens, f/4 at 1/100.

a reflector makes the difference

DEEP SHADOWS AND SQUINTED EYES WILL DISAPPEAR

WHEN YOU "BOUNCE" SUNLIGHT OFF A SIMPLE REFLECTOR. BY ARVEL AHLERS

WHEN GRANDPA was a young blade, the fellow who pointed a camera at a girl on the beach and later turned up with a recognizable image was practically a wizard. No one cared if the girl's eyes were squinted shut, or if black shadows butchered her face and figure. Being able to identify her was all that mattered.

Today it's a different story. In this era of flying saucers and fast lenses, people expect more of a picture than mere recognition value. They expect a clarity of detail and a translucency of shadows approaching what they see with the naked eye. And, above all, they expect naturalness in the subject's expression.

Since no one can relax with Old Sol glaring into his face, it often pays to pose a subject so that the sunlight falls upon his side or back. The natural, squintless expressions that result are worth the extra effort it takes to provide extra light for the near (or shadow) side of the subject.

There are several ways in which you can supply "fill" light for the shadow areas. Hollywood movie directors often move onto an outdoor shooting locale with a truckload of huge spotlights which are used for this purpose. If this seems a little ambitious for your needs, you might try using an ordinary flashbulb, or electronic flash. If you don't own flash (or if you'd rather not carry it on an outing), you still have nothing to worry about. You can always use a simple reflector to "bounce" rays of sunlight back upon your subject.

Simple, in this case, really *means* simple. Oftentimes a whitewashed wall or fence, the pavement, a sandy beach, snow, or the side of a cliff can be used to reflect light back upon the shadow side of a subject. If nature and architecture both fail to provide a ready-made reflector, the photographer can always improvise his own. A picnic tablecloth, a beach towel, or even a sheet of newspaper will do very nicely.

Although Peter Gowland sometimes uses flash for fill-in light, he has always been partial to the portable reflectors he makes himself. Reasons: 1. Reflectors are inexpensive to use. 2. By tilting a reflector this way and that, the photographer can see exactly what the reflected light is going to do to the picture. (With flash, the photographer must judge from experience how his subject will be illuminated from a given angle or position.)

Gowland's latest handiwork is the hinged reflector shown in the accompanying illustrations. Since it folds in the middle, this reflector is much more portable than the rigid (non-folding) type. One side of Gowland's reflector is coated with crinkled aluminum foil while the

other side is coated with aluminum paint. For a slightly softer quality of reflected light, matte-white paint could have been used in place of the aluminum paint.

For most of his pictures, Gowland bounces the light off the foil-covered side of a reflector. Tests made with an exposure meter show that the foil-covered side reflects about 30% of the sun's rays, thus yielding what is considered an ideal ratio (3 to 1) between highlights and shadows. The painted surfaces (either aluminum or matte-white) reflect somewhat less light, but not enough less to affect the exposure setting.

The important thing to remember about exposure when you use a reflector is this—use the same exposure you'd use *without* the reflector. Gowland sums up his technique this way: "I make no exposure allowance for the extra light coming from a reflector (or flash) because the purpose of this light is simply to fill in the shadow areas. By basing my exposure upon the sunlit areas of the subject and background (and ignoring the fill light) I avoid burning up either the subject or the sky, as the case may be. My technique for using a crinkled foil reflector for color is the same as for black-and-white. That is to use a normal exposure and forget the fill light."—THE END





Why torture your models? For this "squintless" picture of Barbara Osterman, left. Peter Gowland had her pose sideways to the glaring sun. A piece of plywood covered with crinkled aluminum foil was then used to "bounce" sunlight back into the shadow areas of her face and figure. To see what a difference a simple reflector can make, compare this picture with the one shown across the page, below. The Rolleiflex exposures for the two shots were identical—1/250 second at f/9 on Super-XX film, no filter. Development was in Microdol.

**Instructions for
making a portable reflector
on pages 50 and 51.**



Without a reflector, black shadows obscure the details of the face and figure.



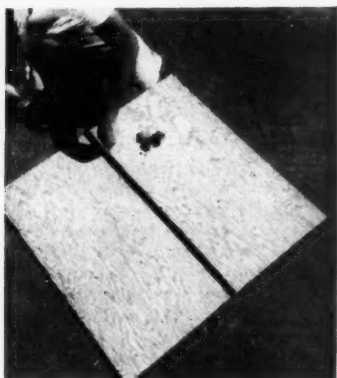
Aluminum foil on reflector shown here "bounces" back about 30% of sunlight.



Result is detail in the shadows. Exposure is the same.

PHOTOS BY PETER GOWLAND

THIS REFLECTOR PROVIDES 9 SQUARE FEET OF SURFACE, FOLDS IN



1. Two pieces of $\frac{1}{4}$ inch plywood are joined together with a single piano hinge, or several cupboard hinges. Each piece is 18 x 36 inches.



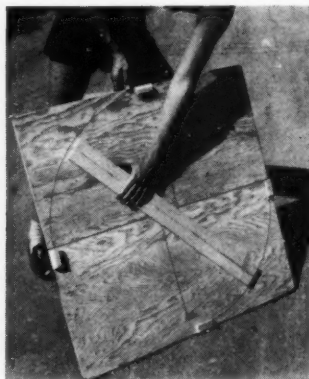
2. Cut two lengths from $\frac{3}{4}$ x $1\frac{1}{2}$ in. pine. One length 33 in. long, other $34\frac{1}{2}$ in. Cut $\frac{1}{2}$ in. notch in each end of latter. Join with one 3 in. screw.



3. Drilling the screw hole will avoid danger of cracking wood. Sand end of 33 in. board so it does not extend over longer board in turning.



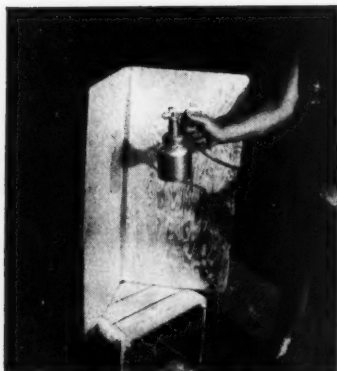
6. Three small filler blocks will keep rotating board from slipping past the "end" blocks.



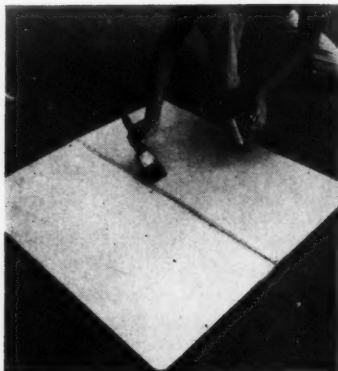
7. Rotating board should require only a quarter of a turn from its "open" to "closed" positions.



8. A small door catch will do to hold the two boards together. Fasten it to the bottom ends.



9. A coat of aluminum (or matte-white) paint will protect wood. Coat the back for a "non-foil" surface.



10. Apply the glue to hold the foil to only one half of the reflector at a time. It is best to use a wide brush.



11. Use either the dull or shiny side of household aluminum foil. Crinkle slightly, smooth on glued surface.

HALF FOR EASY CARRYING



4. Drill hole in one side of reflector 17 in. from one end and one side. A 1 in. screw in longer board 18 in. from top allows board to rotate.



5. Rotating board must not project over edges. Four blocks with $\frac{1}{2}$ in. notches engage ends of rotating board in "open" and "closed" positions.

13. This picture, *right*, could be shot in color at the same exposure that would be normal *without* an aluminum covered reflector to open up the shadows. Crinkled silver foil, tin foil, and aluminum foil diffuse the light rays, thus avoiding a "beam" of light. The picture's color balance is not affected by reflected light.




12. This is how the reflector was used in making the picture at *right*. For use at an angle, see page 49.



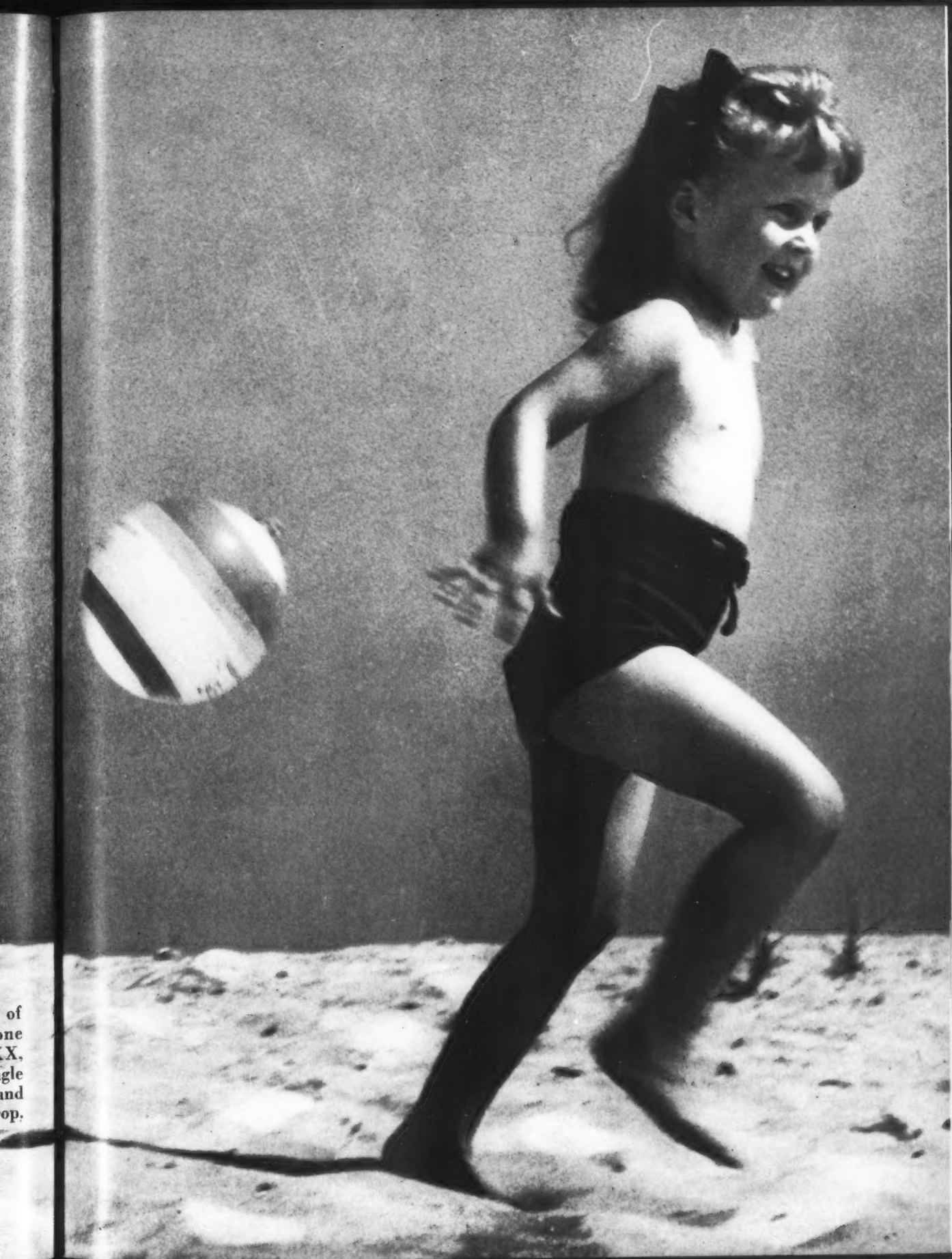
try action this summer

Summer is the time for action — and your camera will multiply your enjoyment of it, preserve it forever. Try action for more interesting pictures. Even the simplest cameras can stop action in the sunlight. Remember that a moving object approaching the lens or coming at an angle is easier to stop than one crossing at right angles. (But remember, too, that some blur frequently makes a better action picture than one which freezes all movement.) Open the diaphragm wide so that you can use the fastest speed; focus carefully, since depth of field will be less. Learn to anticipate action so you can catch it at its peak. Practice following movement with your camera so that you'll be ready for the most interesting moment. Background blur here adds to the illusion of fast movement. Subjects are everywhere — the family at play, animals, the breaking surf, athletics, even the sometimes odd shapes and patterns of passers-by. Action is life. Your prints will be more interesting to others when they record it.



CHILD'S WORLD is a wonderful one of motion. Elizabeth Hibbs catches one moment with a Rollei, Super-XX, 1/250 at f/8, yellow filter. Low angle adds interest and outlines balloon and child against an uncluttered backdrop.

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FROZEN ACTION is used by Andre de Dienes for a rider with trained horses in a difficult vault. A low viewpoint emphasizes the leap and adds drama. When movement is toward the camera, as it is here, it is easier to stop it almost entirely so every detail is sharp. The diagonal placing of the figures is enough to keep the picture alive and give the viewer the illusion of actually seeing the leap. De Dienes used a Rolleiflex loaded with Super-XX film and caught peak action with the shutter set for 1/250 and f/8.

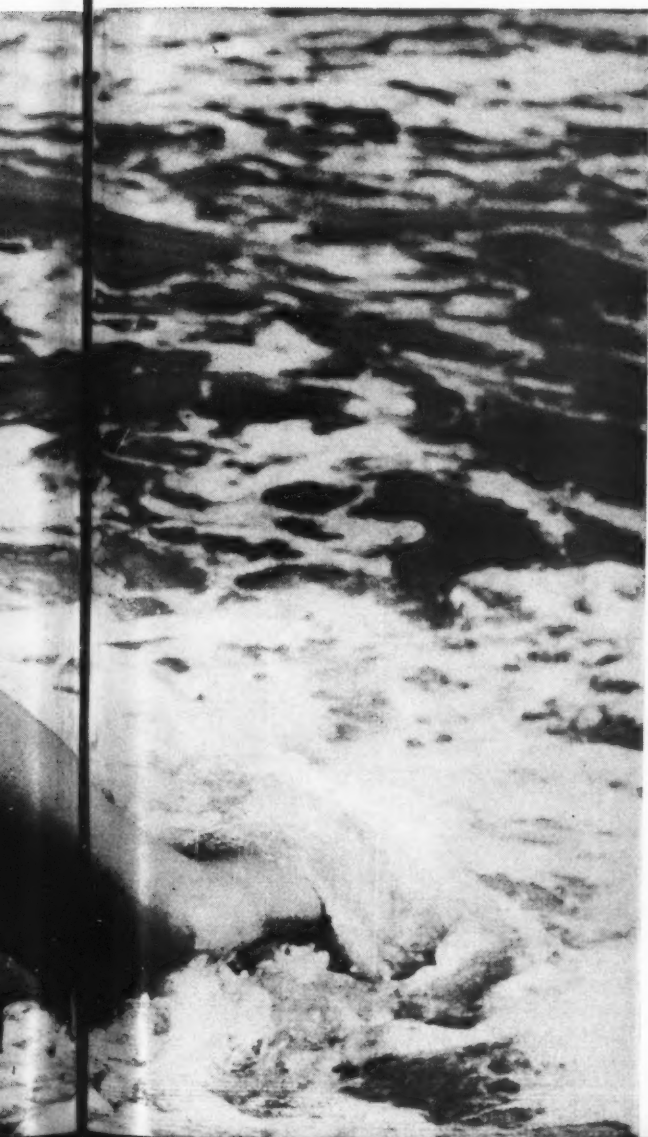


BLURRED ACTION and lack of detail spell movement in Kit Robbins's rainy-day photograph. Made in late afternoon in Norway when the showers slackened, Robbins set the Rolleiflex at $f/4$ and $1/50$. The pattern of the cobblestones interested Kit primarily, but it is the figure of the cyclist which makes the picture effective. Violating other artificial "rules" also helps. With the figure moving out of the picture, the mood of darkness and loneliness is intensified. Robbins used English Kodak film, developed in D-76.

SMALL-FRY ATHLETES need little posing or encouragement to action. Games help to keep them in one location so that the camera can follow them, get the most favorable moments. Here 1/100 at f/8 was fast enough to arrest the movement, catch the happy and intent expression. The film was Super-XX, the time 11 A.M. As with all pictures of children, a low camera-angle is often better. ▷

PRETTY GIRLS look even prettier when they are photographed obviously enjoying themselves and not stiffly "posed." Here, the subject's active expression and the movement of the water combine to bring back the feeling of the summer day. Ted Russell used a Rolleiflex with Super-XX and a medium green filter. With this combination, his exposure was 1/250 with the camera open to f/5.6. No great depth of field is needed for shots like this, so speeds to stop wave action are possible. ▽



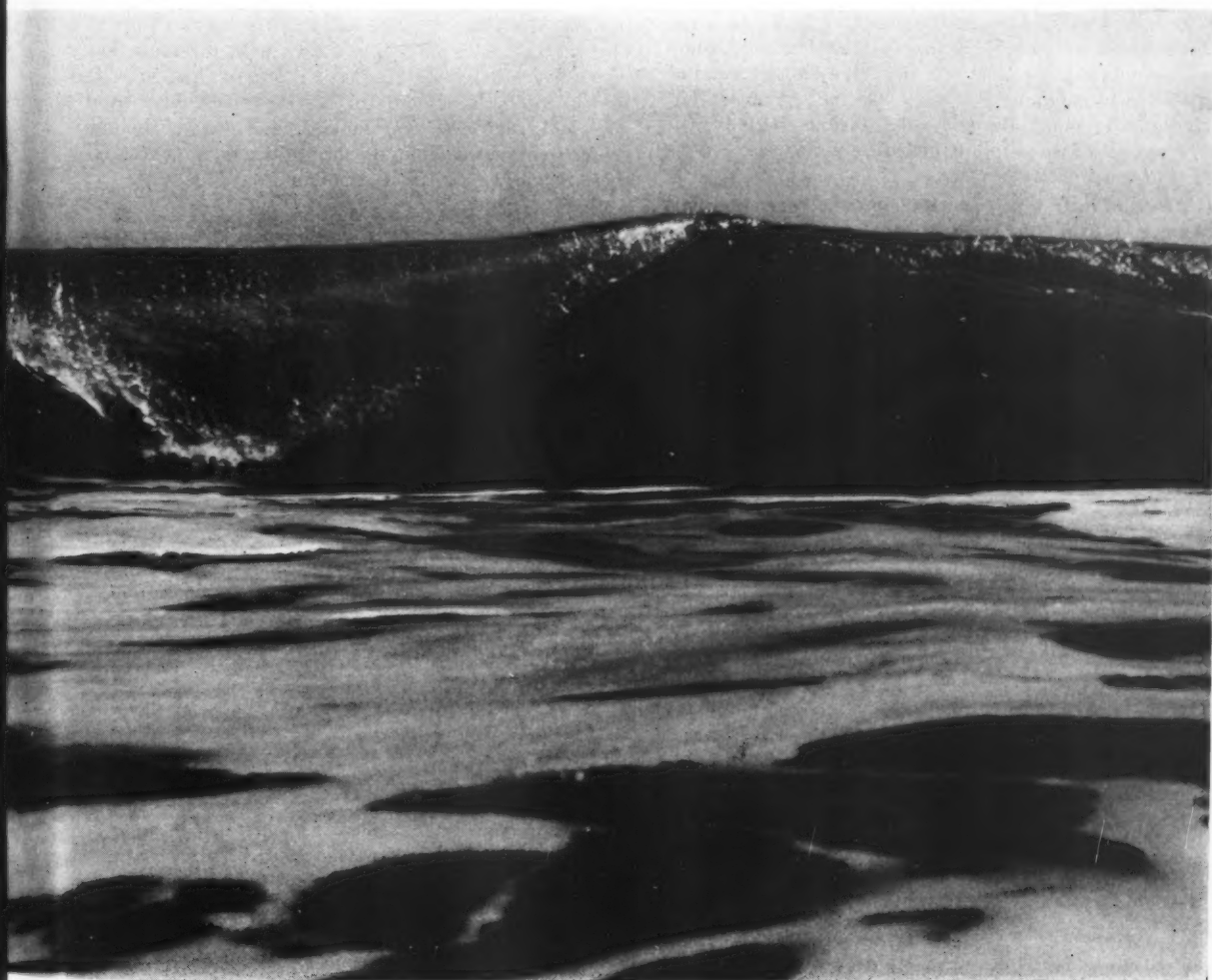


EXPRESSION is a fleeting moment and the photographer must be alert to seize it before it disappears. Morris Jaffe used 1/500 at f/5.6 to capture this infectious grin with his Rolleiflex. Moments like this reward effort and patience.



THE UNUSUAL subject such as this flying vulture requires alertness and a quick shutter-finger. Made in Brazil, Martin Munkacsi used a Goerz-Anschutz-Ango camera and a Goerz Dogmar f/4.5 lens. Exposure was 1/750 at f/6.3 and development of the Hauff Ultra film was 5 minutes in a tray in an M-Q formula. The photographer says he was impressed by the stark, foreboding figure of the bird outlined against the sky. Using a long-focus lens for action shots is especially difficult as slight camera movements are greatly magnified in negatives.

NEW VIEWPOINTS frequently increase picture interest. This low-angle view of a breaking wave is a relief from the usual angle for photographing the sea. Carola Gregor set her Leica at f/9 and 1/500 and developed the Plus-X film in Microdol. She reports that her major problem was to keep her footing while waist-deep in surf. Protecting a camera lens from spray is particularly important in seaside shooting. Always clean the camera carefully after each trip. Look for the new angles this summer, keep action in mind to enliven your prints, follow the action and you'll be ready at its peak.



DARKROOM IN A SUITCASE

IT'S EASY TO DO YOUR FILMS WHILE ON VACATION

WE'RE HEADING FOR THE NORTH WOODS of Canada for a few weeks this summer and I'm taking my darkroom with me, in a little satchel. In it there'll be everything needed to turn out perfectly processed 35mm or roll film negatives, *plus* a simple method of making rough proof prints of all we shoot. If you're taking a cottage in the country, going on a long freighter cruise, leaving for camp, or making an extended stay in any place remote from rapid, first class photofinishing, you can do the same. No more waiting till you come back and then laboring over 17 rolls of black-and-white; no more wondering all summer whether or not you actually got that shot of your mother-in-law going over the falls. It's simple and inexpensive to make up a little kit like the one shown on the opposite page. Here are the various ingredients, together with easy-to-follow instructions for use.

1. The satchel: You can just about take your choice of whatever is available, keeping in mind the equipment to be stuffed into it. We found a second-hand fibre carrying case for a 4 x 5 press camera, ripped out some of the interior partitions and it was just the right size. Approximate dimensions of this case are 7½ x 14½ x 11 inches.



An old fibre case holds everything needed to process your films. Foam rubber strips protect glassware adequately.

2. The changing bag: This is a really essential item in a suitcase darkroom. You can load the film tank almost anywhere, with no worries about light leaking through doors, blankets over windows and other nonsense. They come in three sizes. The "small" must have been designed for Singer's midgets. The "large" might make a good pup tent. Get a medium; price is about \$6.

3. The developing tank: We're taking along an FR Special. Since all our negatives will be 35mm we have put an extra flange on the reel and can do two rolls at once. It takes 16 ounces of fluid to fill the tank that way (or for a roll of 120) and that ties right in with the size of the pint bottle of developer. A rubber hose goes with the developing tank. It fits over the hollow center stem of the tank, attaches to the water faucet (if there is one), gives the best possible washing.

4. The developer: For a trip like this you need a developer which has a long storage life, can be replenished, is good for all around use. High powered super-soups are unnecessary. Summer's a time of bright sunshine, high contrasts, and negatives should be developed in fine grain, medium contrast formulas. If you shoot roll film you'll do fine with Ansco 17, Edwal Thermofine or Kodak D-76. For ultra fine grain with roll film, or for 35mm, try Ansco Finex-L, Edwal Super 20, FR X-33, Harvey Panthermic 777, Kodak Microdol. If heat's a problem where you're going (and where isn't it in August?) Thermofine and 777 are designed for use at temperatures up to 90°F. We have a 16-ounce developer bottle in the case. This just matches the maximum capacity of the FR tank, makes for simpler operation.

5. The replenisher: The process of developing a roll of film uses up some of the energy of the developer solution. To keep the developer at constant strength it's *replenished* with a special solution designed for that particular developer. All the developers listed above can be replenished. Follow the manufacturer's instructions *carefully*. While the developer is in the film tank pour the required amount of replenisher into the storage bottle. When development is complete, pour the developer back into the storage bottle. It won't all fit, as you've added replenisher in the meantime. Just discard the excess old developer, give the bottle a couple of shakes to mix the replenisher in well, seal it tightly. Always use a filter funnel—it keeps the solutions (Continued on page 123)



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SHORT
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an amateur shoots his home town

BY HAROLD WOLFSON

IT'S A BIG EVENT when you visit your home town for the first time in 25 years—things change. The old soda fountain is gone, the rickety post office is replaced with a modern four-story brick affair. People get older. If you have brought along a camera to capture some of the nostalgia of long ago, you seek out the old swimming hole and other favorite haunts. Chances are they too have vanished. Perhaps you even become too discouraged to open your camera case.

This is a different story altogether. For this is the story of an amateur photographer who returned to his home town where things never really change. Sou Chan, owner of one of New York's largest Chinese restaurants, The House of Chan, wasn't travelling a mere two or three thousand miles to a small town in the United States, he was flying over 10,000 miles to visit his home in Hong Kong, and his 70-year-old mother whom he hadn't seen during the past 25 years.

The things this man saw and photographed mirror the earlier life he remembered—the fields he plowed walking behind a water buffalo, the beggars, coolies, life on the surrounding waters. These he wished to record for



himself and others. But like many an amateur this one knew little more about a camera than how to load a roll of film and click the shutter. He overcame countless difficulties to return with a remarkable set of pictures which bear a simplicity and feeling that even the most professional photographer could envy.

By all the laws of probability, Sou Chan should not have been able to take the pictures printed on these pages. During two years as an amateur photographer the restaurateur had succumbed to no challenge beyond taking snapshots of his wife, children and friends.

Then came the four-week vacation in Hong Kong. He had been born nearby and his elderly mother and his brother still lived there. Deciding it was time for a visit, Sou slung three expensive cameras around his neck and boarded a plane at New York's Idlewild Airport. Exactly what ensued is difficult to trace. But it had something to do with the fact that Sou discovered a picture could communicate ideas.

He arrived in the British Crown Colony last June with a 2¼x2¼ Rolleiflex, a 35mm Nikon, a Stereo-Realist and G.E. light meter—the last two items for color work.



Old woman rowing. Nikon camera. Exposure: f/2, 1/100.

Sou Chan remembered the fields he had plowed as a boy, made this picture with Rolleiflex at f/16 and 1/100 sec.





While taking his mother out to tea, Sou Chan photographed this sampan from a ferry deck. Nikon, f/5.6, 1/200 sec.



One of Sou's few unposed closeups—a coolie resting, made with Nikon at f/4, 1/100.

His family lived in a small four-room apartment in Kowloon, part of the Crown Colony on the Chinese mainland, close to the island of Hong Kong. So he settled himself in a hotel nearby—spent the first few days visiting with friends and relatives.

Then he began taking pictures. He took a picture of a sampan (*above*), a picture of his hotel, of the harbor, shots of public buildings. But these were strangely unsatisfying. Sou wanted to photograph people. All about him surged a life far different from the kind he had become used to in New York. Here was an opportunity to evaluate it and take pictures of it.

But of course this presented a problem. How could one take pictures of strangers? What would they say? Sou pondered the question and made a compromise. Two groups of people seemed to be fair game. Children and beggars. One day he came upon a little girl with a child strapped to her back. In New York children had been ideal subjects, relaxed and accommodating. This little girl was an exception. She turned her back to Sou, that is until he reached into his pocket and gave her the equivalent of 10 cents in American money. After that he took pictures of her till he had his fill. The one Sou liked best is on the opposite page. (*Continued on page 66*)



A bustling peasant market. Exposure: f/16, 1/100 sec., Nikon.



Using cash and a Nikon, Sou got this picture of a young beggar with an f/8, 1/100 sec. exposure.



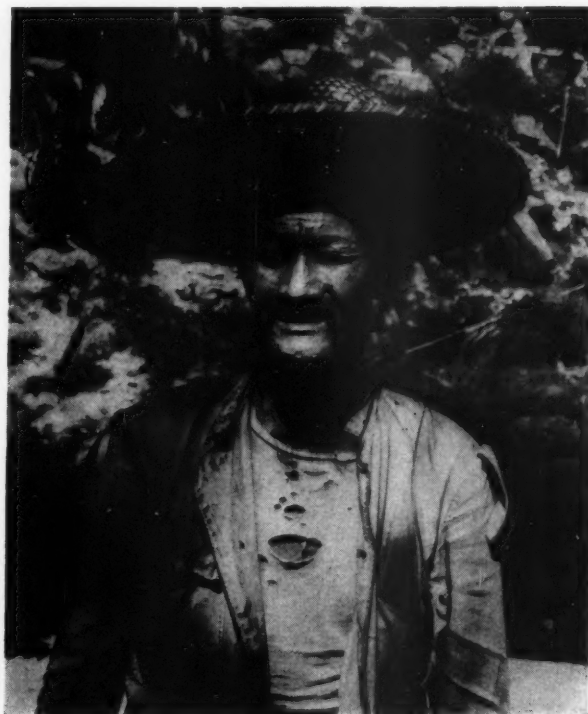
British guard on the border of Communist China, photographed on trip to Hong Kong's New Territory.

And there were other beggars. There were beggars with beards (*right*), beggars without beards. Old beggars, young ones, fat and not so fat. Beggars in all different degrees of malnutrition and illness. Male and female, all anxious to have their picture taken for the most paltry prices. After photographing two or three dozen of them, Sou stopped to consider. He was getting a very lopsided representation. There must be other groups to shoot.

One afternoon, he saw a coolie snatching a moment's rest in the shade of a narrow street. The man still panted from exertion and the deep well of his neck heaved up and down. His face, however, had a far-away look, as if his mind were dwelling on more pleasant pursuits. Almost without thinking, Sou raised the camera and shot. (*See page 64.*) The man didn't look up, and Sou walked away surprised that he had been so bold.

But candid work required more than boldness. It required fast work. Sou got into the habit of leaving the Rollei behind unless he knew he was going to take portraits or scenery. He felt it was too bulky, and didn't recognize its fine points. The concentration on the Nikon soon made him more proficient with its operation, and there were countless opportunities to use this new facility.

One of the buildings that had gone up since he had left in 1927, as a young man of 20, was the huge five-story Central (*Continued on page 97*)



Deaf beggar outside Tiger Balm Garden. Rolleiflex.

**beginning
in this issue...**



35 MM SERIES

How To Choose a 35mm Camera

Check your needs, then pick the proper camera from complete comparison tables . . . page 68.

History of the 35mm Camera

The first f/2 miniature camera dates to 1858. The inventor was supposedly arrested for "shooting" Queen Victoria with it . . . page 77

Color In The Streets

John Ross tells you where and how to shoot it with a 35mm camera . . . page 44.

how to choose a

by Herbert Keppler

THERE ARE NEARLY 100 different models of new 35mm cameras available in the United States today, varying in price from under \$10 to over \$400. The variety of features of each and the technical jargon used in describing them make it difficult for even the professional photographer to evaluate and compare cameras.

To make the choice less confusing, MODERN, on the next eight pages, outlines a practical method of choosing a 35mm camera. The system is based on one prime consideration: what types of pictures do you wish to shoot?

On pages 68 to 71 you can pick out the subject material you intend to photograph—action, natural light, scientific work, pictures at home, formal portraits and sequence photographs. Read the text accompanying each class of subject matter and note which camera type and features are recommended. If a manual focusing camera is suggested, turn to pages 72 and 73; if a rangefinder type is needed, see pages 74 and 75; for a reflex, page 76.

On these pages you'll find comparison charts of practically every camera available. Here are the shutter speeds, maximum lens openings, types of lens mounts, approximate prices and other features as well as a discussion of the entire camera group. By matching the

features you need with those on the chart you can find cameras which will most suit you.

If you want a compact instrument which may fit into a pocket, look for the chart columns on lens mounts. Those which are of the folding or collapsible types are generally more pocketable. The country in which the camera was made is listed too, although the best products of the three leading manufacturing areas, the United States, Europe, and Japan, are of equally fine quality. All cameras listed load with standard 35mm cartridges and make negatives 24 x 36 mm (1 x 1½ in.) except where noted. Color transparency processors generally only mount standard or bantam sized transparencies. Others are returned in strip form. The lenses of all cameras listed are coated, and shutters are synched except where noted. Just which types of bulbs and what speeds are to be used can best be answered by the manufacturers of each camera since there is much confusion in flash shutter designations. For this purpose a list of all camera manufacturers and distributors is included in each chart and their addresses can be found on page 102. If you wish any further information on a particular camera, write directly to the concern handling the instrument in question.

35 MM SERIES

FOR ACTION. Since it's difficult to focus accurately while trying to shoot action, most photographers pre-set their camera distance, aperture and speed, then wait for the action to come within range. So if you're good at guessing camera-to-subject distances, a manual focusing camera can serve you quite well. If not, a reflex or rangefinder camera may be needed to figure the preset distance. When action is outdoors, a maximum lens opening of $f/3.5$ should be large enough. For indoor work under poor light, you may need a larger opening, perhaps $f/2$. Most action can be stopped at surprisingly slow shutter speeds. Although a swift action stopped in the middle may take $1/500$ sec., action caught at its peak, such as the hurdler at right, stopped at $1/200$ with a Kodak Pony 35, requires much less speed. Waist-level reflex finders are poor for following actions since the image is reversed on the ground glass.



35 MM CAMERA

Will inexpensive 35mm cameras stop action?

Which 35mm cameras have interchangeable lenses?

Can you focus a reflex 35mm camera in dim light?

How many rangefinder 35mm cameras are there?

What type 35mm camera is best for portraits?

How fast a lens do you really need?

Which 35mm cameras are best for close-ups?



ALL PHOTOGRAPHS BY ARTHUR KRAMER

FOR NATURAL LIGHT. One trend in indoor 35mm photography today is away from flash and floods and towards using whatever light is available. Even with high speed films such photographs need fairly wide aperture lenses, at least $f/2.8$ or preferably $f/2$ or larger. Lenses set to such wide apertures must be focused accurately. A rangefinder or reflex focusing system is imperative for sharp pictures. For natural light photography, speeds of more than $1/100$ are seldom needed, but a slow speed of $1/30$, $1/25$ or $1/10$ is. Some photographers claim they can hand-hold speeds of $1/5$ to $1/2$ with good results. This practice is not recommended for consistent quality. The hospital photograph, above, was made with a Leica, $f/2$ Summitar, $f/2.8$ at $1/100$ under favorable available light conditions.

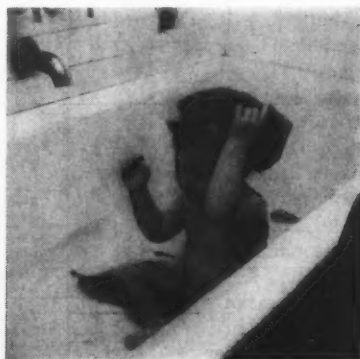


FOR SCIENTIFIC WORK. If you are planning to do a great deal of copying, medical photography or biological study, or you intend to take photographs through microscopes or telescopes, a single lens reflex camera with an $f/3.5$ lens will do well. This will allow you to see just what your taking lens is photographing to the very moment the shutter is tripped. The reflex housing built into the camera makes it quite simple to use accessories for scientific or close-up work—extension tubes, bellows attachments, microscope and telescope adapters, portrait attachments. Many rangefinder cameras, particularly those with interchangeable lenses, have copying equipment available—reflex housings, sliding focusing devices, portrait lenses for both taking lens and optical viewfinders as well as close-up rangefinders. Conversion devices for scientific work with this group can, however, run into quite an expense. But if the owner wants a smallish camera which can be slipped into a pocket and do scientific work also, the rangefinder camera may be preferred since the reflex housings built into single lens reflex cameras generally make them quite bulky. The flower study, *left*, was made with an Exakta VX, bellows attachment. Data: $f/22$, 1 min.

FOR PICTURES AT HOME. Inexpensive, manual focusing cameras with speeds from $1/25$ to $1/100$ and $f/4.5$ or $f/3.5$ lenses can be used with flash. The relatively large light output allows small apertures. Thus small errors in camera-to-subject distance are compensated by the large depth of field. The picture, *right*, was made with an Iloca Quick camera, flash, $1/25$ at $f/16$. Manual focusing cameras can also be used easily with small floods. If you want to shoot pictures at home with natural light from windows or table lamps, you'll need an $f/2.8$ or faster lens, with an accurate method of focusing—rangefinder or reflex. Slow speeds of $1/2$ or $1/10$ are nice to have since you can rest a camera on a table or chair arm for slow exposures—if your subject is not an active one. Interchangeability of lenses is a desirable feature for cameras to be used at home, since a wide angle lens is a handy thing when the confines of a room don't allow you to move as far from a subject as you wish.



FOR PORTRAITURE. A good range-finder or reflex camera with an $f/3.5$ lens is preferable for formal indoor portraiture. The reflex camera should have some roof prism focusing arrangement so vertical pictures can be taken easily. Speeds of $1/2$ to $1/100$ are necessary since small apertures are often needed in formal portraiture. Interchangeability of lenses is also a desired feature as you may want a slightly longer than normal focal length lens to correct distortion if you do much work in this field. The portrait *at right* was made with a Leica, 90mm lens, $f/4$ at $1/100$. The same equipment will do well with informal, natural light portraiture, but a larger aperture lens, $f/2.8$ or preferably $f/2$ may be needed in some instances. If you wish to shoot extreme close-up portraits showing just a portion of a full head, a single lens reflex with eye-level prism may be more suitable than a rangefinder camera as most rangefinder cameras suffer from parallax error at very short ranges.



FOR SEQUENCE PHOTOGRAPHY. A diver executes a perfect swan; the baby runs, trips, falls and starts to cry. With most cameras you'll have but one shot from each action. With a sequence camera you can have many. Spring motor allows you to take as many as 24 pictures in a few seconds. There are only two such, both manual focusing, the Robot and the Ditto. Lever winding combined film and shutter advance on conventional cameras will allow faster shooting than other methods. Reflex finders, even with rapid levers, are difficult to use for sequence work. A sequence motor for Leicas is no longer available. Robot, floods, $1/100$, $f/4$ made shots above.

turn page for complete camera charts

MANUAL FOCUSING CAMERAS: they are inexpensive but can yield fine results.

Manual focusing cameras are generally less expensive than their reflex or rangefinder focusing brethren. Time and material are saved in manufacture by not including focusing devices. When taking a picture with cameras in this group, you estimate the camera-to-subject distance and then set the lens mount to this figure. At small apertures and at distances of more than 15 ft., pictures will usually be sharp since small errors in guessing distances will be overcome by the large depth of field. At closer distances and at larger apertures such as $f/3.5$ or $f/4.5$, a pocket rangefinder will be a useful accessory and can often be attached to the camera via a small clip. It will help assure sharp results even at close distances and apertures of $f/2$. To use it, you simply sight through the rangefinder, bring together the two images you see and read the camera-to-subject distance from the rangefinder focusing wheel. You then set the lens of your camera to this distance. The Contina has this type rangefinder built into the body.

A double exposure prevention device is a desirable feature on all cameras. If the camera is equipped with such a device, the user can't make the error of forgetting to wind the film between exposures.

Double exposure prevention devices are of two types. One simply prevents the shutter from being fired or cocked until the film is turned for another frame. The second combines the film wind with the shutter-cocking mechanism. In order to cock the shutter the film must be wound. This latter method, in most cases, provides swifter camera operation since only one motion is needed to wind the film and cock the shutter. Cameras with shutters of $1/10$ or $1/25$ to $1/200$ often have self-cocking shutters.

There are several cameras in this group using sizes other than the standard 24×36 mm negative. These can be found by running down the "notes" column. Cameras using No. 828 film make 8 exposures on a roll. Only one has an automatic film stop. The film is wound in others while watching the paper backing numbers through a window in the camera back. Frame size is larger (28×40 mm) than the standard 24×36 mm. Transparencies in this size will be mounted in special Bantam mounts by processors.

The Robot sequence camera and the Tenax I make 24×24 mm negatives. Although transparencies in this size will be returned in strip form from the processors, square mounts and masks can be purchased. The negative size permits the cameras to make up to 55 exposures on a 36-exposure film. Also the smaller frame allows the use of a shorter focal-length lens and a greater depth of field at all apertures.

Focal plane and behind-the-lens shutters, bayonet and screw mounts will be discussed under the rangefinder camera classification on page 74.

CAMERA	DISTRIBUTOR	LENS	LENS MOUNT
Anso Regent (Germany)	Anso	$f/3.5$	Folding, bellows
Argus 21 (U.S.A.)	Argus Cameras, Inc.	$f/3.5$	Rigid, interchange, screw
Baldinette (Germany)	Kling Photo Corp.	$f/3.5$	Folding, bellows
Beltica (Germany)	Ercona Camera Corp.	$f/3.5$ to $f/2.9$	Folding, bellows
Bolsey A (U.S.A.)	Bolsey Corp. of America	$f/4.5$	Rigid
Bower 35 (Germany)	Saul Bower, Inc.	$f/2.8$	Rigid
Contina (Germany)	Carl Zeiss, Inc.	$f/3.5$ to $f/2.8$	Folding, bellows
Condorella (Italy)	Gaetano A. Buttafarri	$f/4$	Rigid
Coronet Cub (England)	General Photographic Supply Co.	$f/11$	Rigid, fixed focus
Diax I (Germany)	Biber Foto Corp.	$f/2.8$	Rigid
Diax Ia (Germany)	Penn Camera Exchange, Inc.	$f/2$ to $f/3.5$	Rigid, interchange, bayonet
Ditto (Germany)	Ercona Camera Corp.	$f/2.8$	Rigid, interchange, screw
Edinex 5 Midget Marvel (Germany)	Camera Specialty Co.	$f/3.5$ to $f/2.8$	Collapsible tube
Flash Bantam (U.S.A.)	Eastman Kodak Co.	$f/4.5$	Folding, bellows
Ikonta 35 (Germany)	Carl Zeiss, Inc.	$f/3.5$ to $f/2.8$	Folding, bellows
Iloca Ia (Germany)	Ercona Camera Corp.	$f/2.9$	Rigid
Iloca Quick A (Germany)	Ercona Camera Corp.	$f/3.5$	Rigid
Leica If (Germany)	E. Leitz, Inc.	$f/3.5$ to $f/2$	Some lenses collapse; tubular interchange screw
Paxette (Germany)	Service Photo Suppliers, Inc.	$f/2.8$	Rigid
Pony 828, Pony 135 (U.S.A.)	Eastman Kodak Co.	$f/4.5$	Collapsible tube
Retinette (Germany)	Eastman Kodak Co.	$f/4.5$	Folding bellows
Regula I (Germany)	Burleigh Brooks Co.	$f/3.5$ to $f/2.8$	Rigid
Robot Star (Germany)	Intercontinental Marketing Corp.	$f/2.8$ to $f/1.9$	Rigid, interchange screw
Rival 35 (Germany)	Peerless Camera Stores	$f/3.5$	Folding bellows
Samoca II (Japan)	Spiratone	$f/3.5$	Rigid
Spartus 35 (U.S.A.)	Herold Mfg. Co.	$f/7.7$	Rigid, fixed focus
Tenax I (Germany)	Ercona Camera Corp.	$f/3.5$	Rigid
Vito II (Germany)	Willoughbys, Inc.	$f/3.5$	Folding bellows
Welti I (Germany)	Ercona Camera Corp.	$f/3.5$	Folding bellows
Winpro (U.S.A.)	Zenith Film Corp.	$f/11$	Rigid, fixed focus

SHUTTER	FILM and SHUTTER WIND	LOADING	APPROXIMATE PRICE	NOTES
Between lens 1-1/300	Separate, dbie. exp. prev.	Back	\$54.50	
Behind lens 1/10-1/200	Combined, dbie. exp. prev.	Back	\$66.50	
Between lens 1-1/300	Separate, dbie. exp. prev.	Back	\$49.95	
Between lens 1-1/200 or 1-1/500	Separate	Back	\$55 to \$75	
Between lens 1/25-1/200	Separate, dbie. exp. prev.	Back	\$39.75	"Red Line" focus and exposure setting. Red flag in finder reminds user to wind film
Between lens 1/25-1/200 to 1-1/500	Separate, dbie. exp. prev.	Back	\$36.50 to \$52.50	Special exposure system by colored dots
Between lens 1-1/300 to 1-1/500	Separate, dbie. exp. prev.	Back	\$88 to \$126	Built-in uncoupled coincidence rangefinder
Between lens 1-1/300	Separate, dbie. exp. prev.	Back	\$49.75	
Between lens 1/50	Separate, dbie. exp. prev.	Back	\$9.98	Uses 8 exposure 828 roll film
Between lens 1-1/500	Combined, dbie. exp. prev.	Back	\$59.95	
Behind lens 1-1/500	Combined, dbie. exp. prev.	Back	\$49.95 to \$87.50	Built-in finders for 35mm, 50mm, 90mm lens; 35mm, 50mm and 90mm lenses available
Focal plane 1/25-1/1000	Combined, dbie. exp. prev.	Back	\$99	Has spring wind for 15 shots. Lenses from 35mm to 1000mm available
Between lens 1/25-1/200	Separate	Bottom	\$29.95 to \$39.95	
Between lens 1/25-1/200	Separate	Back	\$56	Uses 8-exposure 828 roll film. Has automatic film stop.
Between lens 1-1/300 to 1-1/500	Separate, dbie. exp. prev.	Back	\$78 to \$120	
Between lens 1/25-1/200 to 1-1/300	Separate, dbie. exp. prev.	Bottom	\$44 to \$57.50	
Between lens 1/25-1/200	Separate, dbie. exp. prev.	Back	\$39.95	
Focal plane 1/25-1/500	Combined, dbie. exp. prev.	Bottom	\$83.30 to \$256.70	Lenses from 28mm to 400mm available
Between lens 1-1/300	Separate	Back	\$52.50	Built-in, visual exposure meter
Between lens 1/25-1/200	Separate	Back	828-\$31.15 135-\$35.75	Model 828 uses 8-exposure 828 roll film
Between lens 1-1/300	Separate, dbie. exp. prev.	Back	\$59.50	
Between lens 1-1/300 to 1-1/500	Separate, dbie. exp. prev.	Back	\$48.50 to \$65.50	
Behind lens 1/2 to 1/500	Combined, dbie. exp. prev.	Back	\$217 to \$249.50	Spring wind for 24 sequence shots. Lenses from 30mm to 150mm available. Picture size 24 x 24 mm.
Between lens 1-1/300	Separate	Back	\$39.95	
Between lens 1/25-1/100	Separate, dbie. exp. prev.	Back	\$29.95	
Between lens 1/60	Separate	Back	\$14.95	
Between lens 1-1/300 to 1-1/500	Combined, lever advance dbie. exp. prev.	Back	\$66 to \$89.50	24 x 24 mm picture size
Between lens 1-1/300 to 1-1/500	Separate, dbie. exp. prev.	Back	\$54.50 to \$61.50	
Between lens 1-1/500	Separate, dbie. exp. prev.	Back	\$79.50	
1/25	Separate	Back	\$15.95	

RANGEFINDER CAMERAS: They're simple or elaborate depending on your wallet.

There are two main types of rangefinder cameras—the single-window and the double-window. With a single-window rangefinder, you focus and view the scene through the same eyepiece. With a double-window, you focus through one eyepiece and then shift to another close by which shows the field of view. The double-window, however, allows the rangefinder to magnify a portion of the scene for accurate focusing. The focusing image of the single-window rangefinder is generally smaller, except in the Canon which has three degrees of magnification.

The rangefinder itself may be of two constructions. The coincidence rangefinder produces two images, one usually of a different color than the other. When the two images are superimposed, the camera is in focus. The other construction, the split image rangefinder, divides the scene in half horizontally. The camera is in focus when the top half of the image lines up with the bottom. The choice is a matter of preference.

A collapsible lens tube or bellows generally allows the camera to be folded quite flat, suitable for carrying around in a pocket. In addition, the bellows cameras with the exception of the Ansco Karomat, fold with the lens inside the camera body. This lessens the chances of a shutter release or focusing lever catching on something in your pocket. Bellows cameras do not have interchangeable lenses.

Lenses interchange in two ways. Either they unscrew from the camera body like the top of a jar, or they unlock by means of a catch and a short turn of the lens barrel. The former are screw mounts; the latter are called bayonet mounts. Lenses in screw mounts may take slightly longer to interchange than bayonet-mounted lenses. Bayonet mounts, however, may loosen with time and need tightening.

Focal plane shutters can reach speeds unobtainable with between-the-lens or behind-the-lens shutters. It is impossible to change lenses on 35mm cameras with between-the-lens shutters except on one camera—the Akarex. Behind-the-lens shutters allow lenses to be interchanged.

Most cameras load film from the back, which either swings aside on a hinge or is removed completely. The camera interiors are simple to clean. A few load from the bottom after the bottom plate of the camera is removed. Film chips may lodge in the camera body and need a repairman to remove them. Makers of bottom-loading cameras, however, claim that this construction is more sturdy than the back-loading.

Some removable backs, on the other hand, allow replacement with special plate backs and through-the-lens focusing devices.

Combined film and shutter wind and double exposure prevention devices are discussed under the manual focusing camera classifications on pages 72 and 73.

CAMERA	DISTRIBUTOR	LENS	LENS MOUNT
Akarex (Germany)	Mitropa Corp.	f/2	Rigid interchange bayonet
Aplax 35 (Japan)	General Photographic Supply Co.	f/1.5	Rigid interchange screw
Argus C3 (U.S.A.)	Argus Cameras, Inc.	f/3.5	Rigid interchange screw
Argus C4 (U.S.A.)	Argus Cameras, Inc.	f/2.8	Rigid
Bolsey B, B-Special, B2 (U.S.A.)	Bolsey Corp. of America	f/3.2	Rigid, interchange bayonet on B-Special only
Bolsey B22 Set-O-Matic (U.S.A.)	Bolsey Corp. of America	f/3.2	Rigid
Canon IVS-2 (Japan)	Balfour, Guthrie & Co. Ltd.	f/3.5 to f/1.5	Rigid interchange screw
Ciro 35 (U.S.A.)	Graflex Inc.	f/4.5 to f/3.5	Rigid
Condor I, II (Italy)	Gaetano A. Buffarri	f/3.5 to f/2	Collapsible tube
Contax Ila, Ilaa (Germany)	Carl Zeiss Inc.	f/3.5 to f/1.5	Rigid interchange bayonet
Contessa (Germany)	Carl Zeiss Inc.	f/2.8	Folding, bellows
Diox II (Germany)	Biber Foto Co.	f/2	Rigid
Edinex III S (Germany)	Camera Specialty Co.	f/2.8 to f/2	Collapsible tube
Foca Universal (France)	Willoughbys, Inc.	f/2.8 to f/1.9	Collapsible tube, interchange, bay.
Futura S, P Standard (Germany)	Service Photo Suppliers Inc.	f/3.5 to f/1.5	Rigid, interchange screw
Gamma (Italy)	Camera Specialty Co.	f/2.9	Collapsible tube, interchange, screw
Iloca Ila (Germany)	Ercona Camera Corp.	f/3.5	Rigid
Karomat (Germany)	Ansco	f/2	Folding, bellows
Konica I, II (Japan)	Konica Camera Co.	f/2.8	Collapsible tube
Leica IIf, IIfif (Germany)	E. Leitz Co.	f/3.5 to f/1.5	Some lenses collapsible, interchange, screw
Leotax IIIIB (Japan)	General Photographic Supply Co.	f/3.5 to f/1.5	Rigid, interchange, screw
Minolta 35 (Japan)	General Photographic Supply Co.	f/2.8	Rigid, interchange, screw
Nikon (Japan)	Nikon Camera Co. Inc.	f/2 to f/1.4	Rigid, interchange, bayonet
Opema (Czechoslovakia)	Sterling-Howard Co.	f/2	Collapsible tube, interchange, screw
Prominent (Germany)	Willoughbys Inc.	f/2 to f/1.5	Rigid, interchange, bayonet
Retina Ila (Germany)	Eastman Kodak Co.	f/2	Folding, bellows
Signet (U.S.A.)	Eastman Kodak Co.	f/3.5	Rigid
Super Baldwinette (Germany)	Kling Photo Corp.	f/2.8 to f/2	Folding, bellows
Super Dollina (Germany)	Ercona Camera Corp.	f/3.5	Folding, bellows
Tower (Japan)	Sears Roebuck Co.	f/2 to f/1.4	Rigid, interchange, screw
Vitessa (Germany)	Willoughbys Inc.	f/2	Folding, bellows
Vito III (Germany)	Willoughbys Inc.	f/2	Folding, bellows
Windsor (Japan)	General Photographic Supply Co.	f/3.5	Rigid

	RANGE, VIEWFINDER	SHUTTER	FILM and SHUTTER WIND	LOADING	APPROX. PRICE	NOTES
	Coincidence, single window	Behind lens 1-1/500	Combined, lever advance	Back	\$198.50	Lenses 35mm to 135mm available. Each supplied as complete unit with rangefinder.
	Coincidence, single window	Focal plane 1-1/1000	Combined, dble. exp. prev.	Back	\$349.50	Accepts Leica Lenses.
	Split image, double window	Behind lens 1/10-1/300	Separate	Back	\$69.50	100mm telephoto lens available.
	Coincidence, single window	Behind lens 1/10-1/300	Combined, dble. exp. prev.	Back	\$89.50	
	Split image, double window	Between lens 1/10-1/200	Separate, dble. exp. prev. on B2	Back	\$61.50 to \$73.50	Extension tubes for B-Special. No flash on B or B-Special.
	Split image, double window	Between lens 1/10-1/200	Separate, dble. exp. prev.	Back	\$79.50	Has coupled controls for automatically computing flash exposures.
	Coincidence, single window	Focal plane 1-1/1000	Combined, dble. exp. prev.	Bottom	\$250.50 to \$352.40	Lenses 35mm to 135mm available. Accepts Leica lenses. Range-viewfinder has three magnifications.
	Split image, double window	Between lens 1/10-1/200 to 1/2-1/400	Separate	Back	\$49.70 to \$89.50	
	Coincidence, single window on II, double window on I	Between lens 1-1/500	Separate on I, combined, lever advance on II, dble. exp. prev.	Back	\$89 to \$149.75	
	Coincidence, single window	Focal plane 1-1/1250	Combined, dble. exp. prev.	Back	\$334 to \$534	Lenses from 35mm to 500mm available. IIIa has built-in photoelectric exp. meter.
	Coincidence, single window	Between lens 1-1/500	Separate, dble. exp. prev.	Back	\$214	Has built-in photoelectric exp. meter.
	Coincidence, single window	Between lens 1-1/500	Combined, dble. exp. prev.	Back	\$129.95	
	Coincidence, double window	Between lens 1/25-1/200 to 1-1/500	Separate	Bottom	\$59.50 to \$99.50	
	Coincidence, single window	Focal plane 1-1/1000	Combined, dble. exp. prev.	Back	\$198 to \$219	Lenses from 35mm to 135mm available.
	Coincidence, single window	Behind lens 1-1/300 to 1-1/500	Combined, dble. exp. prev.	Back	\$98.75 to \$227.50	Lenses from 35mm to 135mm available. These couple to rangefinder on S model only.
	Coincidence, double window	Focal plane 1-1/1000	Combined, dble. exp. prev.	Bottom	\$99.50	Accepts Leica lenses.
	Coincidence, single window	Between lens 1-1/300	Separate, dble. exp. prev.	Bottom	\$87	
	Split image, single window	Between lens 1-1/500	Combined, lever advance, dble. exp. prev.	Back	\$164.10	
	Coincidence, single window	Between lens 1-1/500	Separate, dble. exp. prev. on Model II	Back	\$99.50 to \$149.50	
	Coincidence, double window	Focal plane 1/25-1/500 on IIIf 1-1/1000 on IIIIf	Combined, dble. exp. prev.	Bottom	\$207.40 to \$435.20	Lenses 28mm to 400mm available. Model IIIf convertible to IIIIf.
	Coincidence, double window	Focal plane 1-1/500	Combined, dble. exp. prev.	Bottom	\$135 to \$286.50	Lenses 35mm to 135mm available. Accepts Leica lenses.
	Coincidence, single window	Focal plane 1-1/500	Combined, dble. exp. prev.	Back	\$150	Accepts Leica lenses.
	Coincidence, single window	Focal plane 1-1/1000	Combined, dble. exp. prev.	Back	\$259 to \$349	Lenses from 28mm to 135mm available. Picture size 24 x 34mm. Transparencies will fit standard cardboard mounts.
	Coincidence, single window	Focal plane 1/25-1/500	Combined, dble. exp. prev.	Bottom	\$107.50	Picture size 24 x 32mm. Transparencies will be returned in strip by processors. Mounts available from distributor.
	Coincidence, single window	Behind lens 1-1/500	Combined, dble. exp. prev.	Back	\$225 to \$275	Lenses 24mm to 150mm available.
	Coincidence, single window	Between lens 1-1/500	Combined, lever advance, dble. exp. prev.	Back	\$164.10	
	Coincidence, single window	Between lens 1/25-1/300	Separate, dble. exp. prev.	Back	\$92.50	
	Coincidence, double window	Between lens 1-1/500	Separate, dble. exp. prev.	Back	\$109.95 to \$129.95	
	Coincidence, single window	Between lens 1-1/500	Separate, dble. exp. prev.	Back	\$99.50	
	Coincidence, double window	Focal plane 1-1/500	Combined, dble. exp. prev.	Bottom	\$175 to \$323	Lenses 35mm to 135mm available. Accepts Leica lenses.
	Coincidence, single window	Between lens 1-1/500	Combined, lever advance, dble. exp. prev.	Back	\$159.50	
	Coincidence, single window	Between lens 1-1/500	Separate, dble. exp. prev.	Back	\$159.50	
	Coincidence, single window	Between lens 1-1/250	Separate, dble. exp. prev.	Back	\$69.50	

CAMERA	DISTRIBUTOR	LENS	LENS MOUNT	FINDER	SHUTTER	APPROX. PRICE	NOTES
Alpa 4 (Switzerland)	Karl Heitz Inc.	f/2.8 to f/1.8	Some lenses collapse, interchange, bayonet	Waist-level	Focal plane 1-1/1000	\$259 to \$369	Lenses from 35mm to 2000mm available
Alpa 5 (Switzerland)	Karl Heitz Inc.	f/2.8 to f/1.8	Some lenses collapse, interchange, bayonet	45° eye-level prism	Focal plane 1-1/1000	\$329 to \$439	Lenses from 35mm to 2000mm available
Alpa 7 (Switzerland)	Karl Heitz Inc.	f/2.8 to f/1.8	Some lenses collapse, interchange, bayonet	45° eye-level prism. Also coincidence single window view and range finder	Focal plane 1-1/1000	\$369 to \$479	Lenses from 35mm to 2000mm available optical finder adjustable for 50, 90, 135mm lenses. Rangefinder couples to 50 mm lenses only
Exa (Germany)	Exakta Camera Co. Inc.	f/3.5 to f/2.9	Rigid interchange, bayonet	Waist-level interchanges with eye-level prism	Behind lens 1/25-1/150	\$89.75 to \$111.75	Accepts all Exakta lenses from 28mm to 100mm except 75mm f/1.5 or 90mm f/1.8
Exakta VX (Germany)	Exakta Camera Co. Inc.	f/3.5 to f/2 in pre-set mounts	Rigid interchange, bayonet	Waist-level interchanges with eye-level prism	Focal plane 12-1/1000	\$259.80 to \$353.50	Lenses from 28mm to 400mm, range-finder ground glass focusing available
Praktiflex FX, Praktica FX (Germany)	The Praktica Co. Inc. Kine Camera Co.	f/3.5 to f/2 Some in pre-set mounts	Rigid interchange, screw	Waist-level	Focal plane 1/2-1/500	\$99.50 to \$220	Lenses from 35mm to 400mm available, accessory prism view finder clips to camera hood
Contax S (Germany)	Ercona Camera Corp.	f/3.5 to f/2 in pre-set mounts	Rigid interchange, screw	Eye-level prism	Focal plane 1-1/1000	\$355 to \$460	Lenses from 35mm to 1000mm available
Pentacoon (Germany)	The Pentacoon Corp.	f/3.5 to f/2 in pre-set mounts	Rigid interchange, screw	Eye-level prism	Focal plane 1-1/1000	\$269.50 to \$359.50	Lenses from 35mm to 400mm available
Rectaflex (Italy)	Director Products Corp.	f/2	Rigid interchange, bayonet	Eye-level prism Rangefinder focusing on ground glass	Focal plane 1-1/1000	\$295	Lenses from 35mm to 600mm available
Bolsey C (U.S.A.)	Bolsey Corp. of America	f/3.2	Rigid	Waist-level Also split-image rangefinder, separate optical finder	Between lens 1/10-1/200	\$109.50	Twin-lens reflex

REFLEX CAMERAS: versatility plus ground-glass focusing and viewing

All 35mm reflexes available, except the Bolsey C, are single-lens types. Focusing and viewing are done on a ground glass, showing the image exactly as the film will record it. No additional viewfinders are necessary when using accessory lenses or attachments. Waist-level reflexes produce mirror images on the ground glass—reversed from left to right.

Reflex cameras with eye-level prisms show a greatly enlarged focusing image correct from right to left. The Alpa 5 and 7 are unique in that they have prism eyepieces set at a 45-degree angle. Accessory prism finders which clip onto the hood do not produce images as large or brilliant as built-in prisms. Single-lens reflexes are

most easily focused with the lens wide open, but in bright light they must be stopped down before the shutter is tripped. If the lens is equipped with a preset diaphragm, you can focus wide open and stop the lens down to any predetermined setting with the flick of a finger.

The Rectaflex has an optical rangefinder built into the ground glass. A ground-glass rangefinder is also available on one Exakta model but can be had on all as an accessory. The Alpa 7 features a coincidence single-window rangefinder-viewfinder, in addition to and separate from the reflex mechanism. The Bolsey C twin-lens reflex has a separate split-image rangefinder in addition to waist-level reflex focusing. Most single-lens reflex cameras have spring-operated mirrors which automatically fly out of the lens path when the shutter release is pressed. Some people claim this causes camera shake at slow speeds. The Alpas and Rectaflex have manually-operated mirrors which swing away as pressure is exerted on the shutter release. This causes a noticeable lag between the time the image is last seen and the picture is taken.

history of the

35 MM CAMERA

35 MM SERIES

First of Two Articles . . . by Beaumont Newhall

Today's 35mm miniature camera represents the greatest advance in camera design since the turn of the century. First produced to facilitate taking amateur snapshots, it was almost at once adopted by professionals, and was perfected to satisfy their needs. An exquisite precision tool, it has, in combination with specially designed lenses and films, increased the scope of photography enormously. The camera is the symbol of an approach to photography for which we have yet to find a name.

"Miniature camera photography" is an awkward and misleading name. There is nothing new about miniature cameras. Indeed, today's typical 35mm camera is bulkier and heavier than the roll film vest-pocket cameras which were so popular a few decades ago. And ever since Fox

Talbot's "mousetrap" cameras of 1835, there have been dozens of cameras which produced negatives miniature in size. The advance which the modern miniature camera has made over the earlier ones is primarily in quality: today enlargements can easily be made from 35mm negatives which will stand comparison with prints from negatives of much greater area. Precision machining, to tolerances never before demanded in cameras, accounts largely for this success. It is significant that the first truly successful 35mm camera was designed and built by a firm experienced, not in the manufacture of cameras, but microscopes.

Yet the production of large prints from tiny negatives is but one feature of the miniature camera as we know it. The facility with which it can be operated has given photography a new flexibility. Cartier-Bresson, the French photographer who uses the 35mm camera almost exclusively, calls it "the extension of the eye." The camera is inconspicuous and can be used inconspicuously. It takes enough film in one loading for 36 exposures, which can be made in rapid succession, without removing the camera from the eye.

The small negative size enables short focal length lenses to be used. They have the advantage of giving great depth of field even when they are of large aperture.

With them snapshots can be taken even under the most adverse lighting conditions. By providing interchangeable mounts, lenses of different focal lengths can be used, so that the photographer can choose the one most fitted for his particular purpose.

The best definition which I have found of the miniature camera is given by Lancelot Vining in *My Way With The Miniature*. "I have often [he writes] to answer the question 'Is any small camera a miniature?' The answer is 'no'—we have had the vest-pocket, button-hole and many similar cameras with

us the past fifty years, but they were never known as miniatures. There are four essential features that the real miniature camera must possess: 1. *large aperture*, 2. *precision-made range-finder*, 3. *precision-made film track guide* that will ensure correct position over the whole area of the film to the 1/500th part of an inch, and 4. *small format material*, easy to obtain, perfect in construction and of standardized size, such as cine-film 24x36mm. (Continued on next page)

1858

The Pistolgraph used wet plates about 1 x 1½ in.; had f/2.2 lens.



1912

Probably the first double frame 35mm camera—made by George P. Smith of Richmond Hghts., Mo.



COLLECTION, HERBERT KEPPLER



1904

With lens set in stem, the Expo Watch Camera took 25 $\frac{5}{8}$ x $\frac{7}{8}$ pictures at one loading.

"These four features are the foundation of the real miniature camera, which is not just 'a small camera'; it is a *modern system of photography*."

To these should be added a fifth: automatic film transport coupled to the shutter-winding mechanism, so that pictures can be taken in rapid succession.

The first cameras to combine all these factors were the Model II Leica and the Contax, both first put on the market in 1932. Behind these cameras lay almost a hundred years of experimentation.

The program was outlined in 1840, shortly following the invention of photography. John W. Draper noted that he had "made many copies of my more fortunate

proofs, with a view of ascertaining the possibility of diminishing the bulk of traveler's Daguerreotype apparatus, on the principle of copying views on very minute plates, with a very minute camera: and then magnifying them subsequently to any required size, by means of a stationary apparatus. The arrangements will probably add great facilities to the practice of the art."

When glass plates took the place of metal daguerreotypes and paper calotypes, the miniature camera system first became a reality. Thomas Skaife invented in 1858 his Pistolgraph, an all-metal camera to take wet plates just over 1x1½ inches. The lens was a doublet by Dallmeyer of a focal length of approximately 1½ inches and a diameter of ¾ inch. With this f/2.2 lens Skaife could take snapshots, by means of an ingenious shutter placed in front of the lens. Two doors were kept closed by the tension of a rubber band. When a decorative trigger on top of the shutter was released, the doors sprang open for a fraction of a second. I have not been able to find any old-time pictures taken with this forerunner of the modern miniature. It is said that Skaife, when he was pointing his camera at Queen Victoria, was arrested on a charge of attempting to shoot Her Majesty. Positives—he called them "crystal productions"—were either enlarged onto large wet plates—thus giving large negatives—or were projected on drawing paper, to be sketched. Enlarging directly onto light-sensitive paper was at that time impractical. Even at a slight degree of enlargement, the exposures lasted hours if the sun was shining brightly.

But this did not deter the design of similar miniature cameras. In Paris an "Automatic Camera" was invented by Adolphe Bertsch in 1860. Like Skaife, he made the body entirely of metal. The "automatic" feature was simply that the lens was fixed focus, eliminating the need

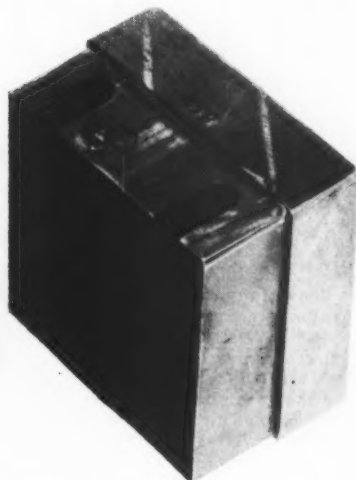
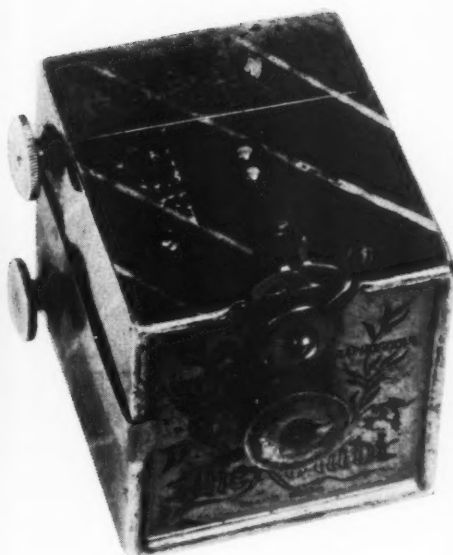


This modern shot made with Expo, shown above, was taken by Benn Mitchell using Super-XX, electronic flash.

1893

The popular Kombi with film loading unit, center, separate back, at right.

ALL PHOTOS COURTESY GED, EASTMAN HOUSE EXCEPT WHERE NOTED.



1914

The Tourist made 750 single frame 35mm negatives on a single roll of film.



of the conventional ground-glass screen. The plates of the smallest 1861 model were one inch square. He designed an enlarger, and claimed that with it large negatives could be made "instantaneously" on wet plates. "Our friend," we read in the magazine *Le Monde*, "has completely transformed photography, has brought it within reach of all, and has almost made of it a game which can be played anytime, anywhere. The happy idea of taking everything small without focusing, and then enlarging at home when convenient, has been the point of departure of these charming creations; we offer them to amateur photographers as a welcome Christmas present."

The most ardent exponent of the miniature camera in the Victorian period was Charles Piazza Smyth, the Astronomer-Royal for Scotland. The Great Pyramids of Egypt were his passion; to solve the mystery of their construction was his ambition. He needed detailed photographs of them. Despite his official position, he could not obtain a grant for the purpose, and so he traveled to Egypt privately. To save money, he took a miniature camera of his own design, instead of the bulky equipment of the expedition photographer.

His camera—which is now preserved in the Royal Photographic Society in London—had a lens of $1\frac{1}{2}$ -inch focus, working at about $f/5$. The plates were standard microscope slides, 1×3 inches, but he used only one square inch of the surface, which he sensitized with collodion. Exposures were made with a focal plane shutter which had a trapezoidal aperture, so that the sky would receive less exposure than the foreground; it was actuated by twirling a knob. The camera had to be used from a tripod, even when the brilliant desert sun enabled Piazza Smyth to expose at "instantaneous" speeds.

He enlarged these miniature (Continued on page 112)

the Camera Clubs

by MABEL SCACHERI

Club finances are important. Here are a few ways to handle them

Sometimes I think the financial geniuses of this country are not to be found on Wall Street, but among the officers of our camera clubs. How do they stretch their income to do so much for their members. A lot of them evidently haven't even heard about the declining power of the dollar since those good old days ten or fifteen years ago when butter was 25 cents a pound.

I know of one club which had dues of \$6 a year until just lately, when they reluctantly raised the rate to \$8. They do not meet in an old warehouse, either, but in a swanky room in a first-rate hotel, for which they pay a nice collection of greenbacks each month. They survive by putting on an annual show, for which they sell some 1500 tickets at \$1.50 a throw.

Slide and movie shows

The club I have in mind happens to be a movie club. Such an outfit can obviously give a show of interest to the general public, including Mrs. Club Member and her cousins and her aunts. A color slide club may also dig up the makings of a show for which the public will buy tickets. But it isn't so easy for the majority of camera clubs whose

chief interest is in black-and-white photography.

There may be some way for you to cook up an entertainment based on the club's photographs which would attract the public. Perhaps a history of your town in pictures, with slides made from "way-back-when" photographs loaned by the citizens, plus some first-rate shots of the "what-a-difference-today" variety. If you could get some jovial old guy with a long memory to reminisce about the early-days pix, you might get a turn-out. I don't know. I haven't seen this tried. But I have an idea it would work in some communities with an interesting history and pride in their rapid growth.

It would all be very simple if only the movie-making fans and the still-picture shooters would belong to the same club. But they won't, at least not in most parts of the country. You would think they were divided like Republicans and Democrats, only more so. The still-pix people say, "Aw, How you gonna hang that stuff on your wall?" and the movie-makers say, "No life to it. Just some old frozen, motionless snapshots."

Nope, you aren't going to get any aid and comfort from movie-making members. Anyway, perhaps you don't like the idea of an annual show. You



think the dues should finance the club.

They can, if you jack them up high enough to cover existing costs. Only a few years ago you could take your invited guest speaker out to dinner at a cost of \$2, even including a cocktail or two. Today it runs nearer \$5. Room rental, printing of club stationery, incidentals—all these are a lot higher than they used to be.

Raising dues: a touchy subject

You needn't tell me how the club members will screech if you suggest a raise in dues. I've heard those yowls. Of course, nobody wants to make the dues so high as to exclude nice guys with a real interest in photography but with low incomes and many other demands on their dough. It might help to have dues payable two or three times a year, provided your treasurer is adroit in extracting the cash.

The funny thing is that, even if dues have to be as high as \$25 a year, the members get a whole lot more value per dollar than they get from most other expenditures. What the members save on paper and film, thanks to added skill learned at the club, or in purchasing equipment, thanks to advice from experienced members, will usually add up to much more than the dues.

Well, increasing club dues is something to talk over at the final meeting of the club season, which is usually in June, or at the first meeting in September or October. It takes a certain amount of money to do the things a camera club ought to do, if it is going to be anything more than a gabby sewing-circle sort of deal.

A way to improve vacation shots

Another thing you might discuss at your final meeting is the desirability of having, as your first or second subject for print contest night, "Vacation Pictures." Everybody shoots them, every summer. If the club members knew their vacation shots would be scanned by their club pals, it might improve the quality of these pix.

The fellow with his first camera usually thinks all his pictures are just lovely, and any shots of a trip to a distant place are bound to be thrilling to other people. It ain't necessarily so, even if you get pix of Queen Elizabeth's coronation, or the Swiss Alps, or the Grand Canal by moonlight. And your dear kind fellow club members are just the ones to explain to you how your shots rate as *pictures* rather than as part of the drama of your life.

—THE END



N.Y.C.'s Village Camera Club combines fun with finances in their yearly auction, shown here. Not only do members get a chance to swap old equipment, but the club treasury benefits to the tune of 10 percent of take. Picture by member Gene Oliva.

Anything interesting going on at your club? An unusual activity, a different way of doing things, or a new twist on an old theme? If so, get busy with your cameras. MODERN will pay \$10 for each black-and-white picture of club goings on that can be used on this page. Prints should be 5 x 7 or larger, on glossy or semi-matte paper. Send them to: Camera Clubs Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

How to select picture-taking accessories

First, measure up your photographic desires and ambitions. Do you want better pictorial control than your camera and your choice of film alone can give you? Do you want to add to your picture-taking convenience? Do you want to broaden the scope of your camera, and increase the range of

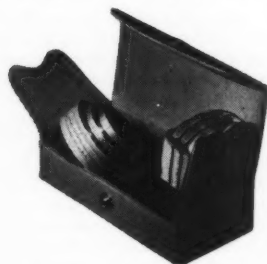
what you can do, at home, afield, day or night?

All of these things can be done simply...and within a modest budget...with the Kodak accessories described on this page. You need only decide what you want to do. Then let your Kodak dealer show you the accessories that fit your purpose.

For pictorial effect. Filters put you in charge of any picture situation. Certain colors that might dominate your picture can be restrained, others can be emphasized, to give you the color balance you want. Your choice of filters will depend upon the effects you want, and the film you are using.

One of the most common reasons for using a yellow filter is to retain clouds in the sky in black-and-white shots. The Kodak Cloud Filter, for use with the simpler cameras, requires no increase in exposure. The popular K1 and K2 filters give progressively richer sky tones for more cloud contrast.

The K2 filter is also often used for accurate color correction with panchromatic film. Red filters, such as the Kodak Wratten A Filter, produce the spectacular effect of an



almost black sky, with white clouds. Such a filter often improves architectural subjects. The A filter can be used only with panchromatic or infrared film. A Kodak G Filter, deep yellow in color, gives high sky contrast and tends also to separate the tones of green in landscape subjects. It is excellent for reducing bluish atmospheric haze.

For color work, the most popular and useful filter is the Kodak Skylight Filter; this cuts out the excess of blue in hazy-day and open-shade shots. Next, the Kodak Daylight Filter for Kodak Type A Color Films; this enables you, in emergencies, to get good daylight shots on Type A films. And for flash shots, the Kodak 81C Filter assures more accurate rendering on Type A films.

There are many other types of Kodak Filters for use in different picture situations and to secure particular effects.

Kodak Cloud Filter, \$1.72

Kodak Wratten Filters, Series IV, V, VI, from \$1.75 to \$3

Kodak Adapter Ring, \$1.35 to \$1.65



depth-of-field scales, flash and flood tables, effective apertures, etc. \$1.75.

Better exposure.

The Kodak Master Photoguide keeps essential photographic data right at your fingertips. Compact as a card case, it provides complete information on exposure, light conditions, filter factors and filter effects,

Better work can always be expected from a camera in good working order, and the best way to protect your camera against damage, while keeping it always with you, is with a Kodak Field Case. They range in price from \$2.65 for the Kodak Field Case of simulated leather for Kodak Duaflex Cameras, to \$11.25 for the leather DeLuxe Field Case for Kodak Tourist Cameras.



Sharper pictures come easily with a tripod or similar firm support for your camera, as your enlargements will show. Either the Kodak Eye-Level Tripod at \$20.00 or the Kodak Flexiclamp at \$4.25 will do. The latter fastens easily and quickly with "C" clamp action to any flat or round object up to 2 inches thick. Felt and rubber pads protect furniture when you use it indoors.

Sharper pictures, too, generally result from using a cable release to eliminate the camera jar sometimes caused by over-emphatic shutter fingers. For cameras with "B" but no "T" settings, the Kodak TB1 Metal Cable Release gives you "T," "B," and instantaneous exposures. 6 inches long, \$3.43. Kodak Metal Cable Releases No. 5 have an outer casing of stainless steel wire for extra long life and avoidance of kinking. 7 inches, \$1.05; 12 inches, \$1.30.



Get in the picture too

with a Kodak Auto Release clipped to the cable release of your camera. It trips the shutter ten seconds after it is set. It's handy also when you are taking flower pictures or other small subjects and have to hold a reflector for proper lighting. \$3.86.

For wider scope—

flash equipment matched to your camera; equipment as simple or elaborate as you want it. Some units are made expressly for certain simple cameras, others are adaptable to almost any camera. Some use standard "C" cells, others incorporate a "B-C" battery-condenser unit.

For most internally synchronized cameras... Kodak Standard Flashholder, \$8.25... Kodak B-C Flashholder, \$10.40... Kodak Ektalux Flashholder, \$29.75 and up.

For a press-type camera... Kodak Ektalux Flashholder with Press Bracket, \$33.85; with Solenoid and Synchro Switch, \$51.35.



For better close-ups. You can move right up on your subject for a picture-filling portrait or close-up when you put one of the Kodak Portra Lenses on your camera. In three powers (+1, +2, +3), they can be used for close-up pictures of people, flowers, pets, tabletop set-ups, enabling you to work as close as 10 inches with a camera focused for 4 feet. Tables of distances are supplied with each lens. Kodak Portra Lens +1, +2, or +3, Series V, \$2.95; Series VI, \$3.50.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

How to select a gift camera

First of all, when you give a camera . . . to a beginner or an expert . . . you want to be sure of its picture-making ability, its reliability, and its ease of use.

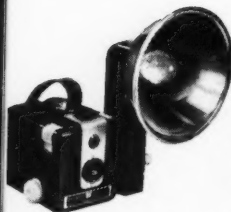
Assured on these points, and the best assurance is in the manufacturer's name, you will next want to consider price, value, and appro-

priateness to all the prospective user's needs.

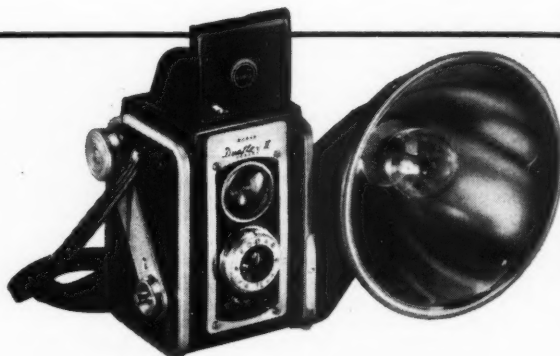
Every Kodak camera is an excellent value in its price class, and the purpose of this page is to marshal the qualities and price range for an appropriate selection. Your Kodak dealer will be glad to help you select the Kodak or Brownie camera that's best for your gift.

— under \$25.00 —

\$7.20 will buy a Brownie Hawkeye Flash Camera, ideal for the teen-ager who wants pictures of high school fun and parties, pictures to illustrate school reports and projects, pictures to exchange with friends. This is the first box camera that has been really engineered for excellent picture taking. There is provision for both snapshots and longer exposures. Flash synchronization with both F and M lamps is uniformly dependable. The Kodalite Flashholder is \$4.00. With the Brownie Hawkeye Flash Camera, you get 12 big $2\frac{1}{4} \times 2\frac{1}{4}$ negatives from each roll of 620 film—black-and-white or Kodacolor. A handsome field case, with removable front, and neckstrap, makes it an ideal picnic or outing companion . . . you don't carry the camera, you wear it. Field case is only \$3.25.



\$13.35 is the price of the popular Brownie Flash Six-20. This camera's adjustable focus—from 5 to 10 feet, and from 10 feet to infinity—is equivalent to a built-in close-up attachment, and assures good, sharp pictures of pets and people. Providing the popular $2\frac{1}{4} \times 3\frac{1}{4}$ negatives, it gives 8 black-and-white or Kodacolor pictures to each roll of 620 film. Has sturdy steel body, shutter for snapshots and longer exposures, and an eye-level optical viewfinder. The Brownie Flashholder, \$2.70, takes No. 11 flashlamps for indoor pictures, and also (with a 55-cent socket adapter) the popular No. 5 midjet lamps.



\$22.30 is wisely spent on the Kodak Duaflex II with Kodar f/8 Lens, a simple camera that many experts will appreciate as a second camera for their own use. The big, brilliant viewfinder of this reflex-type camera shows every detail of the picture clearly. The lens, though, is the big news in this under-\$25 class. It's a three-element lens, corrected for both color and black-and-white, with apertures from f/8 to f/16, and focusing from infinity down to $3\frac{1}{2}$ feet. What's more, the apertures are marked for easy understanding: f/8—hazy sun; f/11—bright sun; f/16—bright sun on snow or sand. Shutter has two settings . . . instantaneous and "B" . . . synchronized for F type lamps at "I," M type lamps at "B." Gives 12 $2\frac{1}{4} \times 2\frac{1}{4}$ negatives on 620 film, black-and-white or Kodacolor.

For \$14.50, there is the Kodak Duaflex II with Kodet f/15 Lens. This fixed focus (5 feet to infinity) Duaflex offers box-camera simplicity plus all the advantages of the big reflex finder.

For either of these cameras the Kodak Duaflex Flashholder, \$4.25, provides synchronized flash exposures; and there is a smart field case for \$2.65.

— over \$25.00 —

Now you are in more money. These are cameras for real enthusiasts and camera hobbyists . . . cameras you will want to select very carefully in terms of the user's needs and desires.

Your enthusiast probably has a larger camera; what he wants now is a good miniature for color slides. Here is a quick

review of Kodak miniature cameras.

For \$31.15 you can give a Kodak Pony 828 Camera, with a Lumenized Kodak Anaston f/4.5 Lens in flash shutter, 1/25 to 1/200 and "B." For \$35.75, a Kodak Pony 135—same features as the 828, plus automatic film stop and counter. For \$92.50 you enter the top-quality class with a

Kodak Signet 35 Camera . . . unexcelled in optical precision by any miniature camera at any price! And \$164.10 brings you the Kodak Retina IIa, a continental-styled miniature with an ultra-fast f/2 lens and 1/500 shutter . . . ideal for candid work and fast action in color under difficult light conditions.

Your Kodak dealer will gladly help you select.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices include Federal Tax where applicable and are subject to change without notice.

How to pick slide-viewing equipment

For intimate groups—a good table viewer



Compare picture size. Is it large enough for easy viewing?

Compare the optical system. Does it give critically sharp pictures—from corner to corner? Does it include heat-absorbing elements?

Compare the illumination. Is it adequate for use in a lighted room? Is illumination even?

Compare the screen. Does it give sufficient contrast, with good strong blacks even in lighted rooms?

Compare slide-changing mechanism. Is it convenient and easy to use? Does it leave slides in their original order?

Compare the ventilating system. Are slides adequately protected against heat?

Compare appearance. Is it attractive? Does it fit into the decorative scheme of your home?

For larger audiences—a good projector



Compare projector throw. Does the lens give you a screen-filling image from the best projector location?

Compare the optical system. Are pictures sharp and clear from edge to edge?

Compare screen illumination. Is it adequate to bring out detail in denser portions? Are the pictures sunny, or muddy? Does illumination drop off at the corners?

Compare efficiency. Weigh the wattage against the screen brilliance. Does the optical system derive full value from the lamp?

Compare cooling system. Convection or blower? Is it adequate for the projector's wattage and screen brilliance? If blower-cooled, is it quiet?

Compare elevating mechanism. Is it simple and easy to use? Is it steady? Is it reliable? How far does it elevate?

Compare slide-changing mechanism. Is it convenient to use? Is the screen effect smooth or distracting? Does it hold focus?

KODASLIDE 4X TABLE VIEWER (illustrated, top) . . . for intimate showings, for examining and editing your slides. Shows a four-times-enlarged view on a Kodak Day-View Screen—true blacks and brilliant highlights, even in a lighted room. Projector and screen are combined in a single handsome unit. No screen to set up, no re-arrangement of furniture, no darkening of room is necessary. Brilliant optical system with *Lumenized* lens, two *Lumenized* condensers, and heat-absorbing glass. Side-to-side slide feed accommodates cardboard or glass-bound slides. \$49.50. Carrying case, \$15.50.

KODASLIDE HIGHLUX III PROJECTOR (illustrated, center) . . . has highly efficient optical system with *Lumenized* Kodak Projection Ektanon *f*/3.5 Lens, two *Lumenized* condenser lenses, aluminized glass reflector, and heat-absorbing glass. Comes complete with blower and 300-watt lamp. Blower has four-bladed fan for maximum

air distribution with minimum noise. Three-channel system cools both sides of the slide, as well as the lamphouse. \$56.50, including carrying case.

KODASLIDE HIGHLUX II PROJECTOR . . . has same superb optical system, the same easy-to-use vertical slide-changing system. Accommodates 200-watt lamp for brilliant screen pictures. Efficient convection cooling. Highlux II, \$36.50. The Kodaslide Highlux Blower Case, \$19.20, and 300-watt bulb may be added later if desired.

KODASLIDE MERIT PROJECTOR (shown, right) . . . for brilliant screen performance at a thrifty price. Has a *Lumenized* Kodak Projection Ektanon Lens *f*/3.5. 150-watt lamp provides ample brilliance for average living-room use. Top feeding of slides eliminates side-to-side jarring and unintentional repeats, and holds focus slide after slide. 0 to 10° elevating mechanism. Lamphouse design provides effective convection cooling. \$26.10.

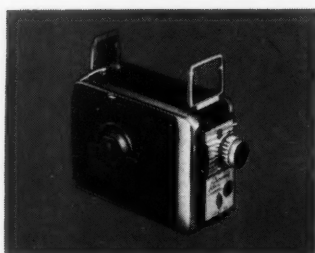


Kodak



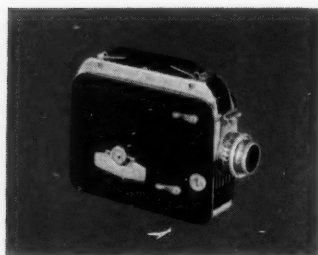
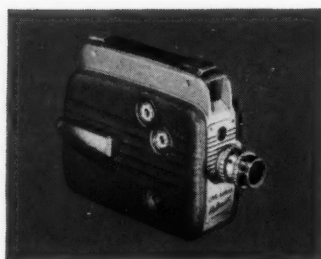
5 ways

to better movies



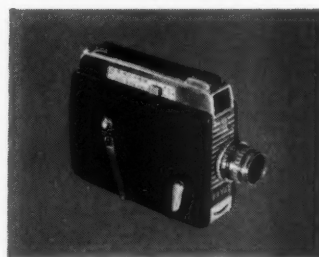
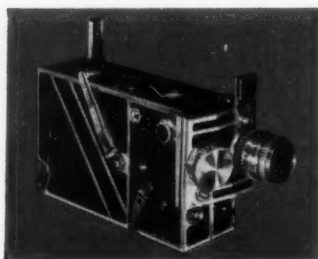
◀ **Brownie ease . . . economy**
 . . . come to movies Here's the 8mm. camera that has revolutionized personal movie making—as easy to use, as sure in results as a snapshot camera. Brownie Movie Camera . . . a bigger, better buy than ever at its new low price. Just \$39.75.

"Economy Eight" with luxury features The moderately priced Cine-Kodak Reliant Camera teams 8mm. roll-film economy with movie extras like slow motion and telephoto-lens acceptance. Two models—with pre-set $f/2.7$ lens, \$89.50 . . . with focusing $f/1.9$ lens, \$110.



◀ **Kodak's finest "Eight"** Luxuriously appointed 8mm. camera with ultra-fast, ultra-handly magazine loading; slow motion; adjustable optical finder; telephoto acceptance; and other de luxe features. Cine-Kodak Magazine 8 Camera with focusing $f/1.9$ lens, \$150.95.

World's most versatile ▶
16mm. camera Precise camera with the controls for special effects built right in . . . far and away, the top-choice camera for movie perfectionists. The Cine-Kodak Special II Camera comes with either an $f/1.9$ or $f/1.4$ Ektar Lens . . . and either a 100- or 200-foot film chamber. From \$956.20.



▲ **For "Royal" movie making** Superb 16mm. camera that offers personal movie making's two top features—the convenience of magazine loading . . . the optical excellence of an Ektar Lens. Cine-Kodak Royal Magazine Camera with $f/1.9$ Ektar Lens, \$176.25. (Camera also available with pre-set $f/2.8$ Ektanon Lens at a new low price—\$147.50.)

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema Says . . .

Beforehand planning makes a better vacation movie than hindsight regret.

It's not too early to start giving detailed consideration to the vacation movies you'll be making this summer. Especially if you'd like to really get your money's worth and turn out footage you can be proud of instead of the usual "animated snapshots" made with inadequate or faulty equipment, and a short film supply.

Even though movie film is fairly easy to get just about anywhere nowadays, why take chances? You *could* be the guy who reaches the counter just after the conventioners have cleaned it out. Or you may find yourself in a backwoods spot with a once-in-a-lifetime crack at a subject which will eat up the film supply you brought along. Plan upon taking more film than you believe you can possibly use. Whatever is left over will certainly keep.

Before departing for the hinterlands, be sure to check your camera and accessories carefully. If the camera is due for an overhaul, let an expert repairman do it. Otherwise, open it up and clean out the visible dirt yourself. A small syringe is handy for blowing dust and emulsion particles out of the film chamber and aperture. For cleaning the lenses and filters, use either lens tissue or well laundered (lintless) linen.

Take along a tripod—and use it. Some of the single-leg and gunstock types are fine for certain work—but in my book there's no substitute for an honest-to-gosh tripod. It should be a sturdy one, fitted with a smooth-working pan-and-tilt head. Sure, it seems like a nuisance to use the thing every time—but anyone who's been there will tell you what a difference it makes in your films. During the trip, unless you're traveling combat-loaded, you can leave the camera right on the tripod in the back seat, ready for instant use.

Most of your filming on the sunburn circuit will be done outdoors. You'll improve your color work immensely, in the long run, by using a haze filter. Personally, I recommend leaving the haze filter on the lens for all outdoor filming because of the ultraviolet light which is present regardless of whether the day is sunny or dull. Since the haze filter doesn't affect exposure, and since it can't hurt anything and *may* improve many a scene, why not make it standard equipment?

If you don't already have a haze filter, you may be interested in the new "sky light filter" which is now on the market. It is a bit denser than a haze filter (very slightly deeper pink) and gives a slightly warmer tone. Like a haze filter, it requires no extra exposure.

While a reliable lightmeter is desirable, careful use of the simple exposure guides built into certain cameras or furnished with film can produce excellent exposure results. In any case, keep an eye peeled for changes in the lighting conditions, and adjust your lens aperture accordingly.

Now for a few bits of counsel based upon my own somewhat checkered vacation filming experiences . . .

Keep your camera and film out of glove compartments and trunks. Both locations can become really hot—plenty hot enough to fog film emulsion. An ideal place (*Continued on page 104*)

MOVIE SECTION

HERE ARE 14 IDEAS THAT WILL HELP YOU EDIT AND TITLE A FILM



DATING a film with a "made to order" title saves time. Here the license plate does the trick for a vacation film.



LOCALE can also be established by existing signs. Here a slow pan shot conveyed idea of leaving the city behind.



CONTRAST from close-ups to long shots gives a film "pace." Terrain also contrasts with introductory city scenes.



CURIOSITY. A person pointing to something in the film makes viewer want to see it, too. Cue for closeup!



INDOOR SHOTS are worth a try even if outdoor scenes predominate. This scene helped "round out" my theme.



FRAMING a scenic shot with architecture or trees adds eye appeal, breaks the monotony of landscapes.

simplify your vacation movies

BY PETER GOWLAND

I HAVE A FRIEND who begins to dread the end of his vacation almost as soon as it begins. The prospect of going back to work isn't what worries him. It's the knowledge that he has shot hundreds of feet of movie film which won't really be fit to show until he has worn his nerves to a frazzle in editing and titling it.

That's not for me. While a certain amount of editing can't be avoided, the tedium of the job can easily be minimized. I discovered this fact a few years ago when it dawned upon me that my best home movies were the ones which required the least "doctoring" after the processed film came back from the lab. The obvious question was: Why did one film require hours of title-making and the transposition of scenes while the next film was practically ready to project "as was."

It didn't take an Einstein to figure out the answer. To begin with, the films that required very little after work had most of the titles built into them in the form of signs, billboards, newspaper headlines and the like. A vacation movie of a two-week trailer-house trip, for example, required only a main title, an animated "route" map (described on page 87), and the usual "End"

fade-out to make it self-explanatory. The problem of establishing the "time" the vacation took place was solved by including my automobile license plate for 1952 in one of the opening scenes. Sprinkled throughout the rest of the film were road signs, plaques, monuments, and even close-ups of descriptive literature which set the locale for whatever scenes might follow.

The same film required very little cutting or transposing of scenes because—thanks to a habit I acquired in connection with still photography—I had jotted down a note as soon as each scene was completed. Regardless of the time that might lapse between "takes," a glance at the last few shooting notes was enough to refresh my memory. From then on it was easy to avoid subject matter, scene lengths, or camera angles which, through repetition, might destroy the pace of the film.

My notes are usually abbreviated in both senses of the word, but they contain all the pertinent information I need. A note reading: "D. V., 7 sec., LS., mid-aft., slow f-out," for example, would stand for: "Death Valley; a seven-second long shot made in mid-afternoon. Scene ends on slow fade out."

"IN THE CAMERA"



SCALE is essential in scenics. Without humans in foreground of this shot, landscape immensity would be lost.



HUMAN INTEREST will keep "ready made" title shots from becoming static. Girl points out main trail title.



CONTINUOUS RUN button (with camera on tripod) lets Pop get into the movies. Too often he's left clear out.



CLOSE-UPS should be of shorter duration than medium or long shots. Have the subject actually doing something.



READY-MADE titles needn't be static. Close-up of kids began this one. Medium shot picked up actual title later.



HUMOR adds to any movie. This was gag ending to Pop's predicament of finding trailer-camp showers occupied.

Every movie-maker knows that "change of pace" is the lifeblood of an interesting film. Here is how the Death Valley note, for example, enabled me to control the pace and do at least part of the editing "in the camera".

1. *Change of subject matter.* Identifying the last scene to be recorded served as a reminder *not* to resume filming on a long shot of a similarly desolate area. Instead, the next scene should logically be a medium or close-up shot which would "bridge" the gap between Death Valley and the next locale. In this case, I settled for a fade-in close-up of one of the children asleep on the car cushion. The cushion was jounced to convey the idea that the car was in motion and heading for a new campsite.

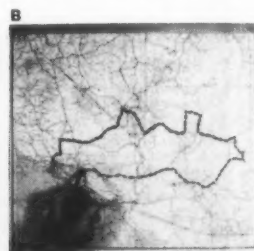
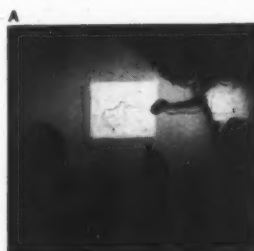
2. *Scene length.* Too many scenes the same length produce monotony. For the sake of variety, I photographed the sleeping child for only about 3 seconds, then cut to a long shot of the car and trailer approaching. Finally a close-up of one of the girls identifying a new locale.

3. *Change of viewpoint.* Unusual camera angles, silhouette shots, framed shots, or unusually lighted shots should always be *underlined* in your notes. While welcome for adding the "spice of variety" to a film, they quickly become monotonous if one bizarre angle or unique lighting effect follows another. The safest rule-of-thumb I know of is this: "If your notes indicate you did thus and so once, don't do it again for *at least* three or four scenes to come."—THE END

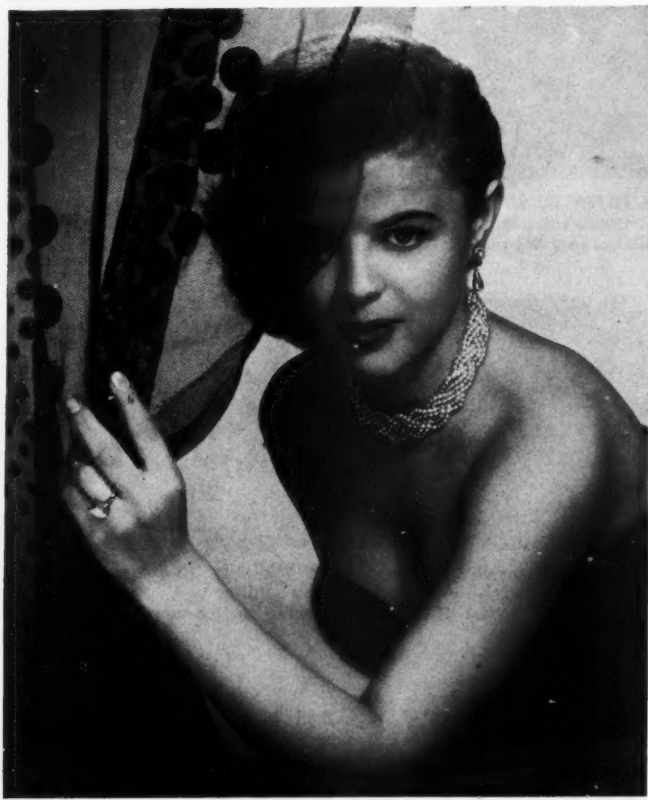
Editor's note: A free booklet "Tips On Vacation Movie Making" is available from: The Movie Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, N. Y. 10, N. Y.

HOW TO ANIMATE A ROUTE MAP

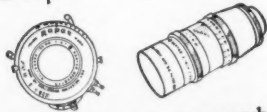
A moving dash line to show the progress of a trip can be made with a set-up shown in A and B. An exposure is made after each dash is drawn on the map. If camera doesn't make single-frame exposures, press button only long enough to expose two or three frames. Procedure is to make a dash, expose three frames, and repeat. Map shots can later be spliced in between scenes of localities involved. If you miss ready-made road sign titles on a trip, try pasting commercial stickers on the map (C and D) to identify localities where various scenes were shot.



• ANOTHER WOLLENSAK MASTERPIECE PERFORMANCE •



The Ability of the Lens to Capture Your Skill



The heart of every camera—no matter what the price—is its lens. A fine lens must deliver sharpness from corner to corner as well as in the center of the film... high resolution without the sacrifice of contrast. You can be sure your skill is safeguarded, if your camera is Wollensak-equipped.

Rapier... *the MASTERPIECE of Lenses*

WOLLENSAK

OPTICAL COMPANY • ROCHESTER 21, N. Y.

Cine-Kinks

Vacation films should be sent to the processing lab as soon as they are exposed. Rather than invite loss or spoilage by letting exposed film accumulate while you travel, stamp and address your film boxes *before* you leave home. Then it will be a simple matter to mail exposed film as you go along.

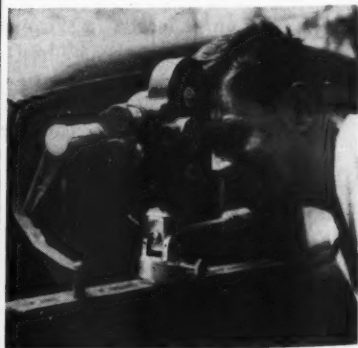
Edge-fog spoils thousands of feet of film each summer. To avoid having orange flares appear along the edges of your color film (or white flares on your black-and-white film), make it a policy *never* to load or unload your camera except in deep shade. Edge-fog can only occur when too much light has been allowed to strike the film.

Protect your vacation films from the start. Wind them on sturdy reels which have no sharp rims that can scratch the film. Store each reel in a plastic or metal film can for extra protection against dust, heat, and humidity.

Moisture should never be added to color film. If your black-and-white film tends to become brittle with age, tear off a small square of paper backed blotter, moisten it slightly, and center it in the bottom half of the film can with the moist side down.

Don't rush things after making a splice. Let it dry thoroughly before you wind the film onto a reel. Otherwise a speck of cement may harden on portions of film several inches removed from the freshly made splice.

A few clamps and some pieces of angle iron solved this hobbyist's problem of mounting a camera outside his car

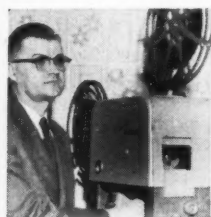


window for filming scenic stretches of road ahead. Films shot from a moving vehicle usually project more smoothly if the camera is operated at speeds faster than the normal 16 frames per second.—P. Gowland

Threading a film into the take-up reel of a projector is easier if the end of the film is clipped in a "V" the way the film manufacturers supply it in unexposed rolls.

Behind the scenes . . .

WASHINGTON, D. C.—The newest development in sound movie making took the spotlight this year when the "Top of the Ten Best" films were premiered by the Washington Society of Cinematographers before an enthusiastic audience in the nation's capital.



HAVEN TRECKER, ACL

With the introduction of magnetic sound on film last year by Bell & Howell, the production of amateur movies with

sound was made easy and inexpensive . . . as demonstrated by this showing of Maxim Award-winning films.

Haven Trecker, whose sound film, "Bulbs and Beauty," was chosen by the Amateur Cinema League as one of the ten best for 1952, has called this development in sound " . . . one of the biggest thrills of home movie making."

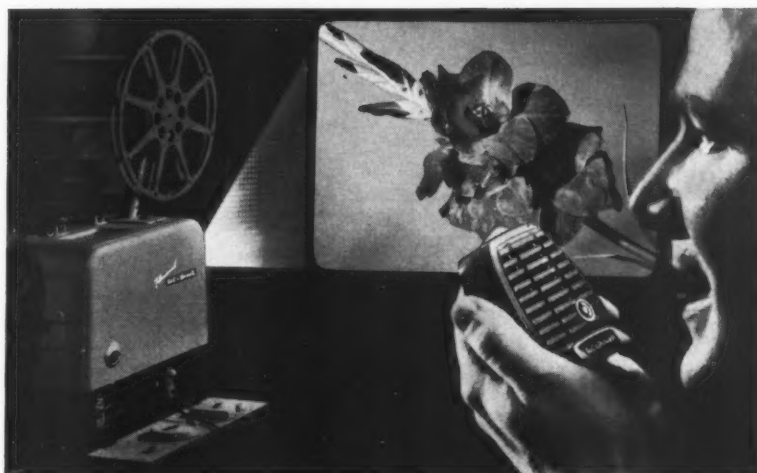
This year, all ten films were SOUNDSTRIPED* at the Bell & Howell laboratories. Then each winner recorded his sound with a Filmosound 202. Simple controls make it possible to reverse the film and erase recording errors as often as necessary. Projection of the film with sound can be made immediately after recording is completed.

Bell & Howell is proud to have had a part once again in the successes enjoyed by all ten winners.

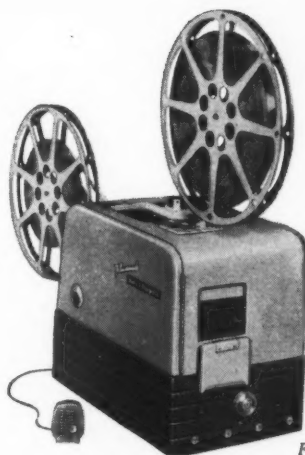
For any movie maker—beginner or advanced amateur—there is Bell & Howell equipment to fit your purse and purpose. It's the choice of amateurs and professionals the world over.

For more information about this fine equipment, see your authorized Bell & Howell dealer, or call Western Union Operator 25.

of this year's world premiere of the "Top of the Ten Best" films!



"BULBS AND BEAUTY," Haven Trecker's award-winning sound film, presents the Mommence, Illinois, Gladiolus Festival in all its gorgeous color. Sound was added after the processed film had been SOUNDSTRIPED at the Bell & Howell laboratories.



Filmosound 202 . . . from \$699.

*SOUNDSTRIPED is the iron oxide sound track that can be applied to any 16mm film, both single- and double-perforated. Even optical sound films can have SOUNDSTRIPED added without harming the original optical track.

Bell & Howell makes it fun to make ^{sound} movies!



**MODERN
PHOTOGRAPHY'S
MONTHLY CONTEST**

FIRST PRIZE \$25

SECOND PRIZE \$15

THIRD PRIZES \$10

SECOND PRIZE \$15. Another way to use the sun is for a semi-silhouette effect. Working by late afternoon sun, George Tillman of Manlius, N. Y., under-exposed with his Ciro-flex (f/22 and 1/200), then printed dark in enlarging.

"I tried it myself"



Summer sun is a wonderful thing, but there are a few pitfalls to avoid in order to get good pictures out of doors. Many a portrait has been spoiled by harsh shadows around the eyes and nose caused by shooting when the sun is directly overhead. If you don't want to wait till the sun is at a more favorable angle, or take pictures in a shadier spot, a simple reflector will help fill in strong shadows. These items are easy to improvise and use as you will see if you turn to the article on page 48. Whatever you do, keep your sun shade handy and slip it on before you shoot.

You are welcome to submit as many black-and-white prints as you wish to MODERN's monthly contest. There are no rules about size. Just put your name and address along with all technical data on the back of each print. Include return postage if you want pictures we cannot use returned. Then send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, New York.

THIRD PRIZE \$10. Lt. Ellsworth M. Murley, Jr. of Fort Bliss, Texas, made this backlit action shot from the bullfight stands with 135mm telephoto lens and Canon camera. His exposure was at f/8 for 1/200 second.



\$25 FIRST PRIZE. Water provided William Jerig of Corona, N. Y., with a fine ready-made reflector while shooting pictures at the beach. He caught this action with his Rollei at $f/16$ and $1/500$ second. No filter was used.

THIRD PRIZE \$10 goes to Steve Manville of Brooklyn, N. Y., for this pictorial of Cape Cod. The pattern of disorder in the foreground led him to take the shot, using a Medalist I at $f/11$ and $1/100$ second, with a yellow filter and Plus-X film.



THIRD PRIZE \$10. For summer action like this, Norman Ritter of Chicago, Ill., prefers to shoot fast and throw the background out of focus. Exposure with Rollei was $f/5.6$, $1/250$. He calls it *Taking a Licking*.

buying a camera abroad?

YOU MAY BE MAKING A MISTAKE . . . READ THIS ARTICLE

SHIPS ARE SAILING, planes are flying, packed to capacity with the annual flood of American tourists headed for elsewhere. If the past is any guide, thousands of these lucky travelers plan to "pick up one of those good foreign cameras cheap," while abroad.

In case you are harboring such an idea, may we suggest that this is likely to turn into a wholly unprofitable and unsatisfactory venture. There are some very good reasons why this is so. Let's suppose you walk into a reputable camera store in this country and plunk down from \$100 to \$500 for a new, high quality, foreign-made

camera or lens. You're buying not only a good camera, but a considerable piece of protection as well. First of all, the dealer, if he's worth doing business with, will stand behind the quality of the product he sells you. Don't buy a camera from anybody who won't. If you have an old camera to trade in, you can probably get a substantial allowance for it, reducing the purchase price considerably. Behind the dealer is an established importer who checks the cameras when they're brought into the country, tries to make sure that your purchase will perform satisfactorily. Most of the good foreign

Foreign-made photo equipment bearing these trademarks cannot be brought into the U.S.A. except under certain conditions. See text for details.

TRADE-MARK	FIRM NO.	TRADE-MARK	FIRM NO.	TRADE-MARK	FIRM NO.
AGFA	12	FEDERAL	11	PRAKTICA	9
ALUNA	19	FINELUX	5	PLAUBEL	22
ANTICOMAR	22	FINETTA	5	PRIMARREFLEX	9
ARGOFLEX	2	IKOFLEX (see note)	27	PRIMOTAR	9
ARGUS	2	ILOCA	9	REFLECTA	9
ASTRA	3	KILAR	24	REFLEKTA	9
BALDA	14	KORELLE	6	SANDMAR	13
BALDINA, SUPER	14	LEICA, (see note)	15	SCHNEIDER-KREUZNACH	7
BELCA	9	LEITZ	15	SIXTOMAT	17
BELFOCA	9	LEUDI	16	SONNAR (see note)	27
BELTICA	9	LINHOF	14	STEKY	1
B. & L.	4	MAKINA	22	"T"	9
BERTRAM	10	MERITAR	9	TEWE	8
BIOTAR	9	MIKUT	22	TRANS-LUX	26
BOLEX (see note)	20	NIZO	9	VAREX	2
CONTAX (see note)	27	PERLE	6	VESTKAM	21
DOLLINA	9	PETAL	18	WELTINI	6
EXCELSIOR	23	PHOTOSCOP	23	WELTUR	6
ERCONA	9	PRAKTIFLEX	25	ZEISS (see note)	27

NOTE: Here are some exceptions to the trademark restrictions. If the equipment is for personal use or gift, but not for sale and, if it is in the passenger's possession at the time of arrival: (1) One Bolex camera may be brought in by a passenger. (2) A single article bearing the trademarks Zeiss, Iko-flex, Contax or Sonnar may be brought in by a passenger at the ports of New York and San Francisco only.

(These trademarks are owned by the Attorney General of the U. S. and are licensed to Carl Zeiss, Inc., New York City.) (3) One Leica camera may be brought in by an American resident passenger (non-resident passengers are excluded). None of the exception privileges noted here extend to officers or crew members of merchant vessels or aircraft. Restrictions and exceptions change occasionally.

cameras carry a one-year or longer guarantee when sold in the United States. This is given by the importer. If the camera breaks down, or is otherwise misbehaving, this repair and service guarantee will get it fixed for you, either for nothing or for a minimum expense. In conjunction with the guarantee, most of the importers maintain a camera and lens registration service, which may be of considerable help if the camera is lost or stolen.

What a difference when you go abroad for a few weeks and buy a camera "on the fly." You don't know the dealer. He has never heard of you, and is not the least bit interested in taking a camera in trade. By the time there's a chance to test thoroughly the new camera or lens, mountains, boundaries or oceans may have come between you and the dealer. It's a hundred to one you'll never see him again. But, you've got a camera!

Here are some disadvantages

You don't have a service guarantee. While most importers maintain a repair department and will fix a camera even if it was bought abroad, they'll charge the same as would any skilled repairman. If the lens or shutter should turn out to be defective, they'll be glad to sell you a replacement at list price, plus charges for installation if that's necessary.

The time may come when you might like a new model of the same camera, or perhaps a different type altogether. Another shock is due then. That camera bought abroad is almost certain to have metric instead of footage scales. Dealers don't like to buy such cameras—they're harder to sell because most Americans are all at sea with meters.

Even among the products of the most famous manufacturers there are apt to be some variations in quality. Some cameras and lenses are bound to be better than others. Because of the importance of the American dollar market in world trade, the leading foreign manufacturers have been diligent in sending the best of their bulk production here for sale. There have been reports that certain models of cameras, which might not have made the grade in the United States, have been shipped off to remote parts of the world where, it was thought, the camera-buying public might be less critical.

Can you get bargain prices?

The biggest attraction about buying a camera abroad is that it's supposed to be so much cheaper. Is it? Purchase price here of a German camera (call it the Blank Special) includes the 20 percent import duty as well as the 25 percent Federal Excise Tax on the foreign manufacturer's price. If you should go to Germany you *might* be able to buy the Blank Special at a somewhat lower cost than the American list price (no duty, no excise tax). That is, if any were available. For the Blank Special, like some other fine foreign cameras, is scarce in its homeland—most of the production is for export. If the camera is available, don't expect to get it "dirt cheap."

There was a time when Servicemen and privileged travelers made fabulous trades of cigarettes and other items for cameras. Those days are gone, long ago—besides, none of that equipment was "store new" and no one stopped to inquire whence it had come. (Continued on page 106)

These companies own the trademarks listed on page 92

1. American-Continental Co., Inc.
151 West 28th St., New York City
2. Argus Cameras, Inc.
405 Fourth St., Ann Arbor, Mich.
3. Astra Photo Products Inc.
243 West 55th St., New York City
4. Bausch & Lomb Optical Co.
648 St. Paul St., Rochester, N. Y.
5. Bennett Co., The
837 Howard St., San Francisco, Calif.
6. Burke & James Inc.
321 S. Wabash Ave., Chicago, Ill.
7. Burleigh Brooks Co.
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8. Cinefot International Corp.
303 West 42nd St., New York City
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16. Mimosa American Corp.
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19. Ozalid Corp.
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25. The Praktica Co., Inc.
50 West 29th St., New York City
26. Trans-Lux Corp.
1270 Ave. of Americas, New York City
27. Carl Zeiss, Inc.
485 Fifth Ave., New York City



My wife, Marion, adds a personal note to this vacation shot of our boat pulling out of its dock. Zeiss Biogon 35mm wide-angle lens stopped down to f 6.3 provided sharpness from her to Queen Mary in background. Nikon, 1/60 sec., Super-XX.

humanize your travel pictures

"SOMETHING'S WRONG with my pictures," Charlie said. "They don't really show *our* vacation." My neighbor handed me post-card-type views of winding rivers, close-ups of statues, and shots of his wife and kids against backgrounds that could be anywhere.

"They are pretty impersonal," I ventured tactfully.

"Tell me what I should've done," begged Charlie.

"O.K. Let's compare ours. Here's a shot from our last trip abroad. I took it as the boat pulled away from its dock. Technically we don't need Marion leaning against the rail. The rope ladder and lifeboats give depth and composition. But having her stand there makes it more personal. It sets the scene for our vacation, too. Of course, she doesn't have to be in all the other harbor pictures, but showing her occasionally gives continuity to all our pictures. Take your portrait of Helen with the clouds in the background—"

"I know. You think I could've shot it right here in New York. But I don't see how a close-up like that can

possibly tie in with any of my own vacation shots."

"What about this portrait of Marion looking at a painting in the Louvre?"

"But that's indoors. My lens is only f/4.5."

"You can shoot a picture outdoors, or find good light near any sunny window—like the outdoor portraits Dan Weiner does for *Fortune*. Close-ups of business men with factories or refineries in the background. This picture of Marion feeding pigeons is a close-up, but there's enough of St. Mark's Cathedral and of Venice in the background to show our trip.

"In this Alps picture, for instance, I could've had a tree or large rock in the foreground to emphasize the distances, but Marion and the car we bought for the summer make a foreground which adds memories of the rugged country we crossed as well."

"I understand now," Charlie groaned. "I either shot the family *or* the scenery. Why didn't I think of combining them!"—George H. Cardozo

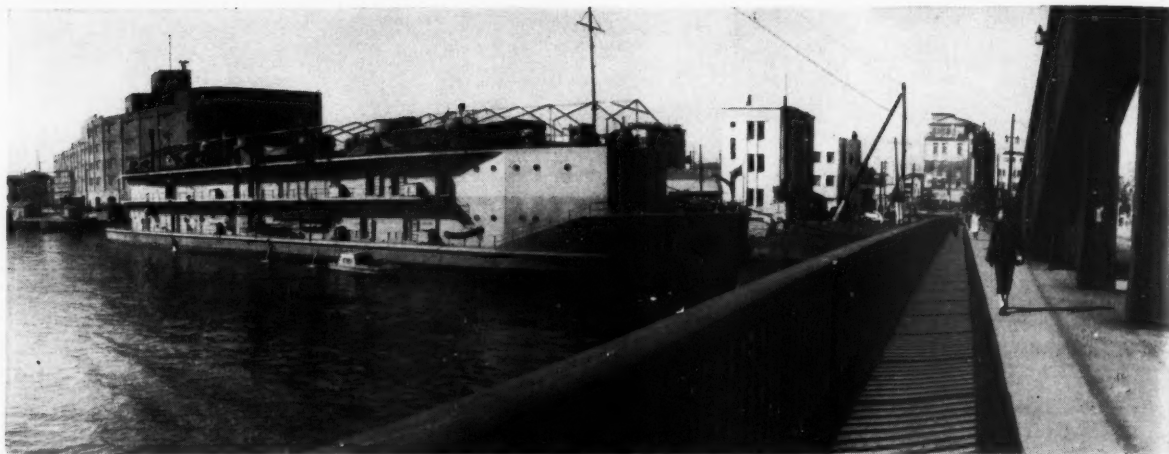


Not another Alps picture, but our own record with Marion and our car towards foreground. A med. yellow filter emphasized clouds against sky, mountains. Nikon, wide-angle lens, $f/11$ at $1/100$, Super-XX.



△ Marion in the Louvre. Hand held, Nikon, Nikkor $f/1.4$, 50mm lens, $f/2$, $\frac{1}{8}$, Super-XX.

◁ Outdoor portrait setting is St. Mark's Square, Venice. Wide-angle lens, medium yellow filter, $f/11$ at $1/100$ sec. on Super-XX.

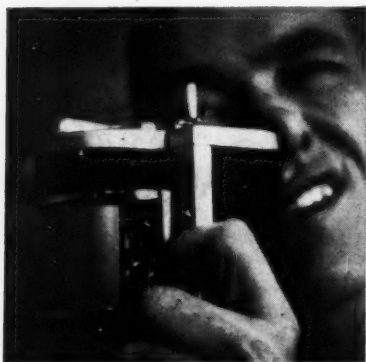


The Panon camera is great for scenics as long as you keep it absolutely horizontal. Its 1/500 sec. shutter can stop most action and its f/2 lens can take pictures even under extremely adverse light conditions. But it's difficult to change focus or aperture.

CLICK, SWISH, BANG GOES THE PANON, JAPAN'S NOVEL 140° CIRCUIT CAMERA.

Remember the old circuit camera that took long rectangular pictures of school graduations? The camera turned slowly by clockwork mechanism from one end of the group to the other. If you were fast, you could appear at one end of the picture, then duck and run to the other end and be photographed twice.

Well, the Panon Camera Co. of Tokyo has invented a modern version of the old circuit camera. But this new one is compact (*picture below*), weighs only 4½ lbs., and takes six exposures on 120 roll film, each exposure 4½ in. long and 1½ in. wide. It has three speeds, 1/500, 1/50 and ½ sec., and is equipped with an f/2, 50mm lens. A good description of its exterior would be a small mimeographing machine lying on its side.



Shooting with the Panon is like holding a tiny mimeographing machine.

Although the old circuit camera was too slow in operation for anything but the most placid scenics or posed groups, the Panon can be used on any job requiring an extreme wide-angle lens (it takes in a 140 degree view). If you take verticals (*right*) or tilt the camera from the horizontal, distortion will occur—as with any extreme wide-angle lens.

If you're wondering how a 50mm lens can cover a 4½ in. film, here's how it's done. The lens swings on its mount from left to right during an exposure, focusing the image on a slit in the focal plane shutter which is traveling from right to left. Only a narrow slit of film is exposed at one time. Of course all this mechanical commotion in the camera doesn't make it the easiest in the world to hold steady.

The Panon Camera Co. is at present a small outfit manufacturing the camera only on order—at \$350 apiece. A lot of wrinkles should be ironed out of it—it's very difficult to reach inside the lens mount to change focus or aperture, there is no rangefinder and the metal sportsfinder is not too accurate. The price is pretty steep, but if you want one, you must order one directly from the factory—none are available in the U. S. nor does the factory contemplate exporting any at the present time.

The Panon is certainly a novelty and is fascinating to experiment with. It does have definite uses but it is certainly not an all-around camera for either amateur or professional.—*David Strickler.*



If it's distortion you want, hold camera for a vertical photograph—tilt slightly.

HOME TOWN

(Continued from page 66)

Market. The municipal government had built it as a means of obtaining supervision over the quality and freshness of the food sold to its citizens. As he wandered inside, Sou came upon a butcher shop which typified for him both the charm and tragedy of the Orient. The coolly clad proprietor (shown on this page) was seated on a stool, calmly reading a newspaper. On the counters nearby rested cuts of meat. The butcher was undoubtedly a poor man, and yet he conducted his business without ballyhoo in a quiet, unhurried way.



It represented a contrast to bustling America. Yet, in another way, it seemed sad. The slow, leisurely Oriental pace was not conducive to the progress necessary for achieving a better standard of living. Sou took the shot quickly with his Nikon at $f/1.4$ and $1/20$ second.

After the second week of vacation, Sou began to get a better understanding of what made a photograph worth taking. At the beginning his "itching trigger finger," had snapped everything in sight. While visiting the Tiger Balm Garden, a horticultural showplace, he shot over 30 pictures of the flowers, because he didn't want to miss a thing. Then when they were printed in New York (all his processing is done commercially) he discovered he couldn't tell them apart. "Five shots would have done the same job," Sou now says.

As the vacation progressed, he became more and more selective. Take the picture of the farmer plowing in the rice field (on pages 62 and 63). Sou had been driving with friends along a dirt road in the New Territory. When he saw the scene, he had the car stop so he could get out and take the picture. Sou, himself, had plowed as a boy. And the picture gave him a feeling of the grace and patience of rural Chinese life.

Much of the improvement in Sou's photographic approach that began during the Hong Kong vacation has come to the surface only recently. It is interesting to hear Sou compare his early work with what he would do if it could be done over again. A photograph which has dropped in value is the shot of the sampan (on page 64). "I liked it at first (Continued on page 98)

fr

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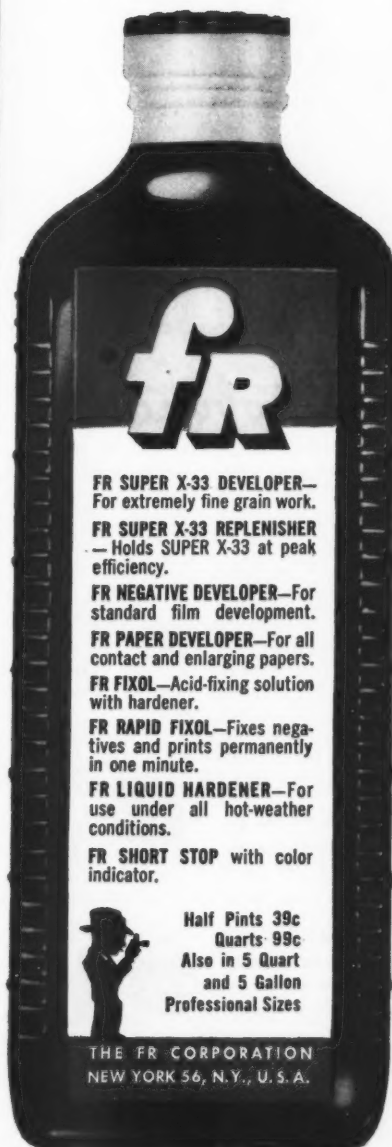
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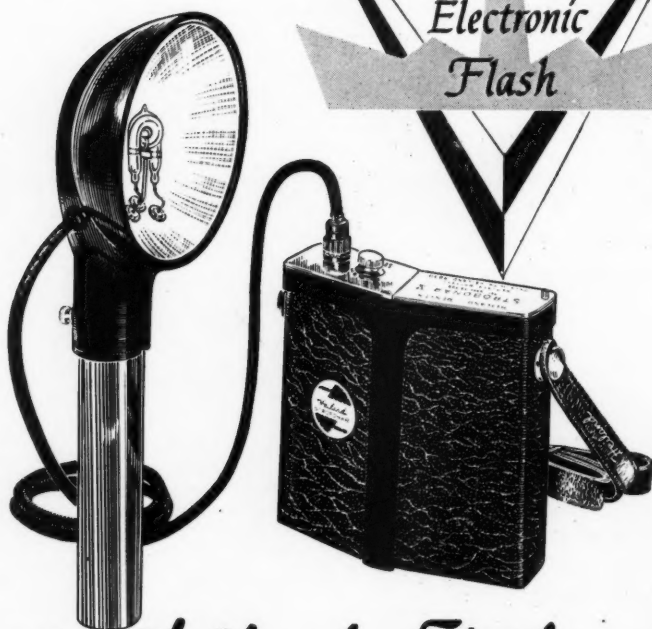
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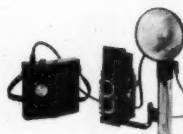
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WRITE FOR FREE CATALOG

HOME TOWN

(Continued from page 97)

because it showed I was technically proficient," Sou says. "But now I see that I didn't ask myself what this picture would mean to a person who didn't know Hong Kong as well as I. It is not a truthful picture. A person looking at it might think that living on a little boat like that is fun. It is not so. Seven or eight people probably make their home there. They earn a living transporting cargo from ocean liners. A man is born on a sampan and watches his children born there. Many times there are three children in the evening and when morning comes there are only two. They don't bother dragging the water for the child. Life goes on. I don't think my picture gives this grim feeling."

A picture which he treasures now, but didn't like when it was taken, is the shot of the old woman sculling her little ferry-boat (page 63). The woman was taking Sou and a few friends to Tai Bok Low, a floating restaurant. She got 10 cents for the half-hour trip and thought herself lucky. "I feel this is an honest picture," Sou says. "I think it gives an accurate feeling of this woman's hopeless drudgery. I didn't like it at first because it wasn't very sharp and for this reason seemed to me amateurish. I've now come around to seeing that sharpness isn't always important in itself."

So the vacation came to an end. Regretfully Sou left Hong Kong and returned to New York with dozens of rolls of exposed film. People were greatly impressed with his photographs. But Sou resumed the life of a busy restaurateur, making shots of his family and friends, much as he had before. What would have happened to this man had he decided to go on making the kind of shots shown here? Would he have become an outstanding documentary photographer? The answer to this question may never be known. For Sou Chan, unlike most amateurs, is more interested in serving good food from his kitchen than in making further strides with his camera or producing fine prints and truthful pictures.—THE END



Sou Chan and his mother Eng Shee.

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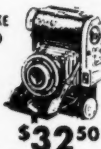
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What's Ahead?

by LLOYD E. VARDEN



What causes depth perception?

Quite a few years ago I often had to deliver large photographs to a picture framing company that did a lot of work for private owners of original paintings. I was always impressed by how much effect a large frame had in increasing the "depth" characteristics of a painting. The effect, of course, was more marked with some paintings than with others. It took me at least ten years to learn of a plausible explanation. This was contained in a publication of the Dartmouth Eye Institute on visual depth perception, by Dr. A. Ames.

It would be worth any photographer's time to read such a publication; that is, one written by a specialist in physiological optics and visual perception. There have been several published in recent years and I shall be glad to send a list to any interested reader. One learns from visual experts that depth perception is an exceedingly complex subject. The depth sense exists, for example, even with one eye, a fact which is rarely mentioned in books directed to the photographic field. With one eye a picture on a flat plane appears more depthful than when viewed with two eyes. The explanation for the phenomenon is the same that applies for the increased depth effect created by a frame around a picture. Anything that tends to destroy our normal ability to place objects in a flat picture in one plane causes the perspective, and other, depth elements of the picture to have more bearing upon our mental interpretation of the relative depth position of the objects in the picture.

This phenomenon probably explains why people so often remark that a color slide has remarkable depth characteristics when viewed through a monocular viewer.

3-D movies are causing a Hollywood revolution. Here are some aspects of visual depth phenomena.

First we must ask the question, "What, in fact, is Hollywood trying to accomplish in 3-D motion pictures?" From what I can understand, the people who put up the money to produce the pictures are interested only in a practical method by which an audience can be given the impression that the picture on the screen has depth. That is, the structural elements of the picture image are supposed to appear to the audience as though they exist in a

properly oriented spacial relationship.

Second, and more important, is the question of how the visual depth impression can best be created. The answer to this question has been decidedly confused through the years by photographers and physicists who believe that depth perception is simply a matter of stereoscopic vision, whereas students of visual optics have been proclaiming that the stereoscopic part of depth perception represents only a small part of our "depth" sense. Whom should we listen to?

Eleven cues to depth

There seems to be no doubt today that the older theories of depth perception account for very little of the depth processes which take place in the human brain in interpreting retinal images. In 1833 Wheatstone discovered experimentally the disparity of the retinal images in human binocular vision and presented his theory of depth perception based on this fact. His idea became so deeply entrenched that even today it is generally considered necessary to follow the principles of the Wheatstone stereoscope if one is to recreate a so-called true impression of depth. When one considers the fact that rabbits can run about a field at top speed zigzagging rapidly to dodge obstacles, the stereoscopic argument is weakened, because the eyes of rabbits are so positioned that overlapping retinal images are not formed. There is no disparity of the retinal images; therefore, the rabbit's excellent ability to judge distances, etc. must be derived from other visual cues. (The term *visual cue* implies the thing that touches off a visual response. The more commonly used term, *clue*, is proper only when reasoning is involved.)

The accepted list of depth cues, as given by James J. Gibson, contains eleven criteria. These eleven cues are given below in abstracted form, but with no attempt to explain the full meaning of each of the criteria.

1. Linear perspective
2. The apparent size of objects whose real size is known
3. Motion parallax
4. The covering of a far object by a near one, or the partial overlapping of objects at different distances
5. Aerial perspective
6. The degree of upward angular location of an object in the visual field
7. The relative brightness of an object
8. Shadow and shading
9. Binocular disparity (stereopsis)

10. The degree of convergence of the eyes, depending upon the point of visual fixation.
11. The degree of accommodation of the eye's lens for a fixated object necessary to make the definition of the image a maximum.

All of these cues have been examined experimentally insofar as possible. Sufficient evidence has been collected to show that retinal disparity falls far short of explaining visual depth perception. Ames has shown that the physical stimulus of binocular vision and what the two eyes see can differ very greatly. He constructed a room without a single straight line or flat surface that appeared to observers to be a normal rectangular room, the apparent size depending upon the curvature of the walls. Binocular disparity was of no value in bringing about a visual impression of physical reality, because the cues were so arranged that the room was interpreted in the same way that the cues of a true rectangular room cause one to see it as a rectangular room.

In the future we will very likely find applications for the newer discoveries in depth perception in practical photographic work.—THE END.

salon calendar

INTERNATIONAL PHOTOGRAPHIC EXPOSITION, CIVIC AUDITORIUM, SAN FRANCISCO, CALIFORNIA.

Closes May 30. Exhibit, June 30-July 5. Fee, \$1 per print, number unlimited. Four sections: American press, foreign press, professional, amateur. Entries by amateurs must show proof of publication. Press entries are classed as spot news, sports, pictorial, feature, personalities, speedlight, and color; those for professionals (other than press) include portrait, fashion, architectural, industrial, theatrical. No transparencies accepted. Write International Photographic Exposition, Room 302, News Building, 814 Mission St., San Francisco 3.

***6TH HARTFORD (CONN.) INT. EXHIBITION OF PHOTOGRAPHY and 3RD HARTFORD COLOR SLIDE EXHIBITION.**

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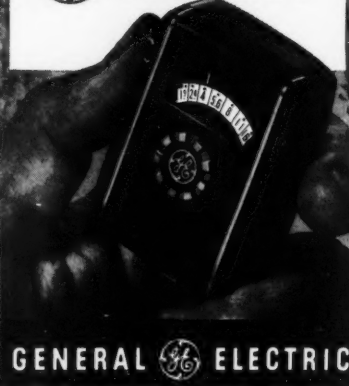
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(Continued from page 76)

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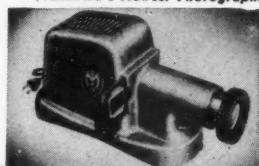
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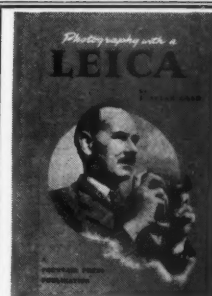


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TAKE, and MAKE Better Pictures

We have a wide variety of books on all aspects of photography. See book ad on page 133.



*Bolex Stereo System
\$397.50 inc. F. E. T.
Complete with Bolex
H-16 DeLuxe camera
\$715.50 inc. F. E. T.*

Today's movies...

Today's flashing action . . . at today's tempo . . . with today's newest development . . . Bolex Stereo Movies! Movie leaders are already knocking on our doors to witness this newest arrival on the cinema horizon. This is your opportunity to be in at the beginning of an exciting new medium!

Here is no unproven toy . . . but the famous Bolex H-16 DeLuxe movie camera with the exciting new Bolex Stereo System. It is the first completely integrated stereo movie camera . . . a masterpiece of painstaking and perfect optical engineering by Kern-Paillard.

See how utterly simple is the switch from regular movies

not yesterday's!

to Bolex Stereo movies . . . in full color . . . using your present 16mm projector . . . and with no increase in operating costs!

You will no longer be content with yesterday's movies, when today's newest and most exciting effect . . . 3D . . . has been added to give you the ultimate in viewing pleasure.

Bolex Owners—receive regular free mailings of the 25¢ magazine "Bolex Reporter" by registering the serial numbers of your Bolex equipment with us. *Paillard Products, Inc., 100 Sixth Ave., New York 13, N. Y.*

Be first...to enjoy

Bolex® Stereo

16mm Home Movies

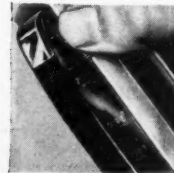
BRILLIANT, BIG PICTURES . . . RAZOR-SHARP!



VERSATILE . . .
Finest precision lenses (standard and f 1.9 in focusing mount, 3 in. telephoto) shift immediately into perfect register in micromatic turret. Quick-change magazines, too, from one scene to another, from b. & w. to color.



ACCURATE . . .
Built-in MARKSMAN zoom-type finder defines field of action — instantly! — for standard, wide-angle, 1", 2", 3" telephoto lenses. 4 speeds, 8 to 64 f.p.s. Easy-to-read, foolproof exposure guide.



DEPENDABLE . . .
No ruined film here! Exclusive safety guard insures correct magazine "seat". And Mayfair's trigger can't trip while you carry it. (Yet Mayfair, with both lenses, is only \$275 with case.)



COMPACT . . .
Mayfair is 2 x 4 1/2 x 6, weighs just 38 oz., but takes "big", life-size, razor-sharp pictures. Scuffproof, waterproof vinyl covering is sealed on for life . . . and chrome-plated aluminum trim can't tarnish!

KEYSTONE CAMERA COMPANY • BOSTON • FOR OVER 30 YEARS MAKERS OF FINE CAMERAS & PROJECTORS

DR. CINEMA

(Continued from page 85)

to carry film is in your suitcase, packed between layers of clothes which serve as insulation against temperature changes.

Load roll film in the shade. As much shade as you can get and still see to do the job. You simply can't be too finicky about this. Why risk the annoying orange edge-fog which always seems to hit your best footage?

Try some shots from inside the car as you travel. To make this really convincing, shoot from the back seat, with the camera braced on the driver's right shoulder. In viewing the finished film, people will swear the driver himself shot the footage! By the way—if you have sufficient film to do it, shoot these car sequences at 24 or even 32 frames per second, in order to compensate for normal road bumps and car motion and give a generally smoother effect. And don't forget to adjust the lens to compensate for the faster shutter speeds, or you'll get some dismally underexposed footage. Example: If your meter or exposure guide calls for f/8 at 16 frames per second, use f/6.3 at 24 frames or f/5.6 at 32 frames.

Of course you'll get a crack at one or two very scenic sunsets. Here your tripod will justify its presence in a big way. If your camera has a speed setting for 8 frames per second, use it for sunsets. When the sun is quite low, the 8-speed can really show it dropping visibly toward, and below, the horizon.

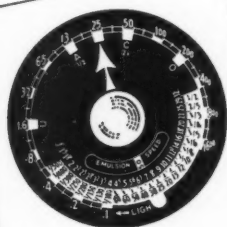
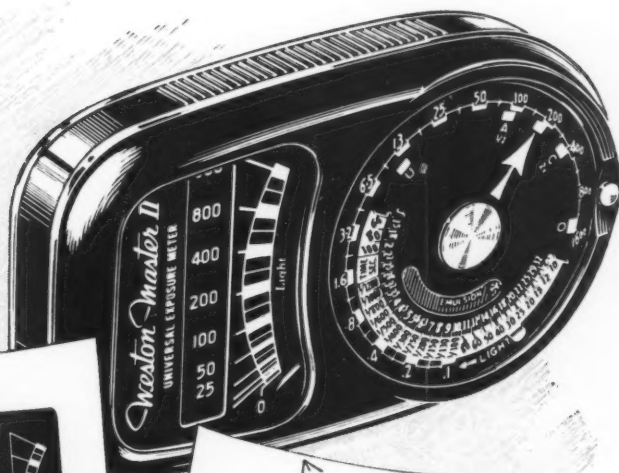
Perhaps you're one of the folks who will visit another country on your trip. If so, be sure to comply with all border and customs regulations regarding registry of equipment. Otherwise, you may find your camera impounded when you try to leave the other country.

Courtesy is especially worthy of attention in other lands. Don't shoot pictures of people or buildings when the natives would rather you didn't. The brash Yankees have enough of a name for this sort of thing without your contribution. And watch out for military and religious regulations governing photography.

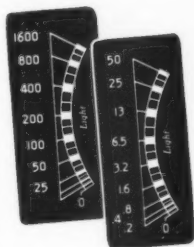
Do what you can to film titles as you go—road markers, motel and hotel signs, and such. (See "Simplify Your Vacation Movies," page 86—Ed.) The colored neon motel signs make very effective subjects at night—shoot them at 8 or 16 frames per second at f/2.5 or so.

Well—have a good trip, bring back the best films you ever shot, watch out for sunburn, chiggers and a la carte meals . . . and remember to drop me a line! Editor's note: A free booklet titled "Tips on Vacation Movie Making" is available upon request from the Movie Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, N. Y.

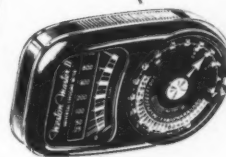
*Why it's remained favorite
among those "in the know"*



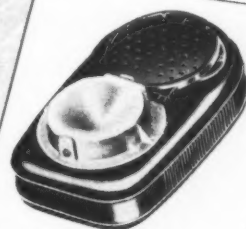
Complete and Convenient, the exclusive WESTON Exposure Dial gives all lens-shutter combinations—the A-C markings to indicate safe working limits for true color—and the U-O markings for monochrome.



Readable, accurate low-light measurements assured by separate scale which appears when measuring in low light. Note lack of congestion . . . how easy it is to read even as low as .2 ft. candle.



Whether pointing the Master up, down, or straight ahead, the scale is always readable . . . always facing you. There is nothing to remember, and nothing to confuse you when making the pointer reading.



Probably all, or most of your readings will be conventional, preferred reflected brightness readings. But for incident light readings, you simply snap the special Weston Invercone adapter over the photo-cell.

Because the Master continues exclusive in the features essential for simple, universal operation . . . and because the name WESTON is recognized as the standard for instrument accuracy and dependability . . . the WESTON MASTER Exposure Meter continues the outstanding favorite among critical photographers everywhere. Available at all camera stores . . . WESTON Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark 5, N. J.

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Exposure Meters



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GET PORTRAIT RESULTS WITH
A HAND-HELD CAMERA!

Dormitzer's Synctron, the leader in electronic flash, gives your camera miraculous new scope, with light so fast it freezes subject action and camera movement; so penetrating, it pinpoints detail in the full range of tones; so consistent, all your exposures are absolutely uniform; and so easy to operate, a child can use it! All for less than a tenth of a cent per flash!



SYNCRON 200 "Super-Pro"
200 Watt Seconds

There is a Super Synctron unit to meet every need and to fit every budget. Prices start at \$69.50. Send for folder proving Synctron gives you "Most Light for Your Money!"

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ELECTRIC & MANUFACTURING CO., INC.
5 HADLEY STREET - CAMBRIDGE 40, MASS.

BUYING A CAMERA?

(Continued from page 93)

Price of a fine new or used German camera in some other European countries is likely to be as high as in the United States. A glance at the ads in the foreign photo journals will show this.

Suppose that you've disregarded all the disadvantages we've listed, and arrive in New York the proud possessor of an Exakta Varex. This is the European version of the camera sold here under the name Exakta VX. It's a fine camera. You now meet the customs inspectors who examine your baggage.

A resident of the U.S. who returns to this country with souvenirs and articles bought abroad for personal use or gift is entitled to the "returning resident's exemptions" which amount to \$500, under certain conditions. You can claim an exemption of \$200 once every 31 days, provided you've been out of the country at least 48 hours (if you return from Mexico through a border port, the rule is slightly more liberal). To claim the additional \$300 exemption you must have been out of the U.S. at least 12 days, and you can only claim this \$300 exemption once every six months. The whole system of exemptions is intended for the occasional traveler.

So you're on the dock with the Exakta Varex, which is well within the \$500 exemption, but the customs inspector will stop you anyway. It has nothing to do with the duty. Varex is a registered trademark of Argus Cameras, Inc., and you cannot bring in any foreign-made photo equipment bearing that name, unless: (1) the name is obliterated, or (2) unless you are able to get the written consent of the trademark owner.

Obliteration means just that—not painting over or covering with tape. The name must be ground or filed out of the

(Continued on page 108)

photo contest

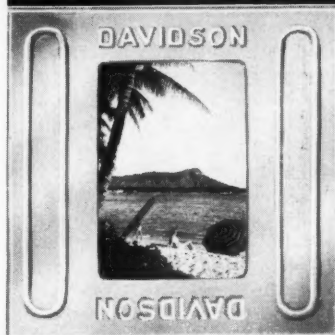
FR CORP. SUMMER CAMP CONTEST.

Closes August 3. Open to boys and girls at private or organizational camps. Black and white only; number of entries unlimited. Sections: Group activities, waterfront, animals and birds, trees and flowers, camp buildings, interiors, scenics, individuals. Top award, a 4-week 1954 camp scholarship, will be given for the outstanding Camp Picture of 1953. FR developing and printing kits will go to the 5 winners in each section. Winning pictures will tour key cities. Mail entries to L. R. Fink, The FR Corp., 951 Brook Ave., New York 66, N. Y.

BEST FOR 35mm SLIDES



The All-New Davidson
Metal Slide Binders



2x2
Slides
For
35mm
Pictures

★
Patented
★
Actual
Size

SLIDES MADE IN HALF THE TIME

3 Quick Steps

1. Pull binder apart.
2. Insert picture between the 2 pieces of micro glass.
3. Slide it together.

All the Features you've wanted

- ★ **EASY TO MOUNT**—insert film, slide together.
- ★ **DURABLE**—metal frame can't wear out.
- ★ **STANDARD**—fits all viewers and projectors.
- ★ **PERMANENT**—no adhesive to dry out.
- ★ **SAFE**—glass and metal bind film safe and flat.
- ★ **ECONOMICAL**—mounts can be used over and over again.
- ★ **VALUE**—quantity production permits lowest prices.
- ★ **TITLING**—ample space and strips provided.

PRICES: Box of 20 \$1.55 Box of 50 \$3.65

For sale at photographic counters everywhere

DAVIDSON MANUFACTURING CO.
2223 Ramona Blvd. • West Covina, California



"picture" it
as you see it!

NOW TAKE "COME TO LIFE" PICTURES IN THRILLING THREE DIMENSIONS...easily...confidently with the new View-Master Personal Stereo Camera. Imagine those cherished scenes of family, friends, vacations captured in natural color and depth...at less than snapshot cost! For a picture thrill, ask your camera dealer to show you stereo photos made with the new Personal Stereo Camera.

VIEW-MASTER
personal
stereo camera



© Sawyer's Inc., Portland 7, Oregon

Now... a Rollei for all...



The Rollei Trio

Identical in basic design concept . . . in precision craftsmanship . . . in their perfected optical systems . . . any member of this great trio will provide picture quality and operating conveniences unapproached by any other camera. So whether you select the new 28C for its ultra speed . . . or the Rolleicord for budget reasons . . . you get *everything* that has made Rollei the outstanding name in the fine camera field. See all models at dealers, or write for literature.

Summer accessories for your Rollei



Rollei Lens Hood . . . bayonet mount permits use of filters and lenses even in combination.



Rolleikin 35 mm Adapter . . . in pocket-size case, instantly converts Rollei for 35 mm film.



Rollei Filters . . . available in all colors and densities, made to highest standards.



Rollei Panorama Head . . . rotating tripod head for partial or full 360° panoramic views.

Burleigh Brooks Company
PONDER & BEST, INC.

10 West 46th Street
New York 36, N. Y.

Western States, Alaska and Hawaii:

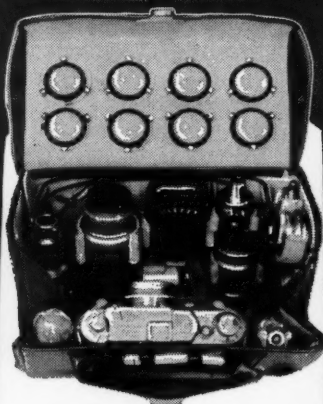
814 North Cole Avenue, Hollywood 38, California

JUNE, 1953

PLEASE SAY YOU SAW IT IN MODERN

107

Fitting and Proper For the Finest Camera Equipment in the World



OMNICA Deluxe CASES

Each OMNICA Case has been custom designed for a specific camera and its accessories, to provide full protection against any possible damage to its contents. Each item of equipment is held securely in position, yet ready for instant use without fuss or bother. Even while the OMNICA is being 'worn' by its sturdy adjustable shoulder strap, everything within it is easily and quickly accessible. No more practical cases have ever been produced.

Made of the finest, top-grain, saddle-tan cowhide, by leather craftsmen, OMNICA Cases are masterpieces of workmanship and appearance, and worthy of the finest camera equipment in the world. Every detail has been carefully cared for: thick velvety suede leather linings and clamp coverings... solid brass fittings, zippers, and locks... overlapping construction for protection against dust and rain... ball-bearing filter clamps... plus many other appointments and design features for utmost safety and convenience.

OMNICA Cases are made in Western Germany.

There is an OMNICA Deluxe Equipment Case for each of the following Cameras and its Accessories:



LEICA, CONTAX,
ROLLEICORD,
ROLLEIFLEX, \$60
KINE EXAKTA

RETINA,
CONTESSA \$40

Ask to See the OMNICA Case for Your Camera at Your Dealer, or Write to:

KLING PHOTO CORP.
235 Fourth Avenue, New York 3, N. Y.

BUYING A CAMERA?

(Continued from page 106)

metal wherever it appears. Imagine what that nice satin chrome finish is going to look like! A camera or lens so disfigured is practically valueless for resale.

The customs officers have a long list of photographic equipment names which are registered as trademarks in this country. The list is reproduced on page 92. On page 93 are the names and addresses of the companies owning the trademarks. Theoretically, no photographic equipment carrying one of the restricted trademarks can be brought into the United States. In practice, some of the companies owning the trademarks have been remarkably liberal and reasonable about giving releases to returning travelers, particularly members of the Armed Forces or civilian employees who have been on duty overseas. Three of the best known firms (see list, page 92) have given a blanket release, under certain conditions, permitting one piece of equipment to be brought in. However, in many cases there still may be a lot of nuisance and delay connected with getting the release.

Most companies in the New York area require that the traveler landing in New York come in person to their offices to explain that the equipment is personal property and to get the release. If the company is far from the port of entry, it's necessary to write and wait for an answer. Meantime the camera is impounded by the customs people.

Customs won't ship it for you

If your home destination is far from the port of entry, and you can't wait around to get the trademark owner's written consent, you'll have to hire a forwarding or shipping agency, at your own expense (the Customs Service won't ship the camera to you even if you get the consent of the trademark owner) to claim the camera, pack it, insure it and ship it to you. Trademark owners, if they give the permission at all, won't give it in advance—you have to have the camera on your person at the time of landing. Mailing the camera ahead of your arrival will cost you a fat 20 percent import duty, plus all the fuss about the trademark.

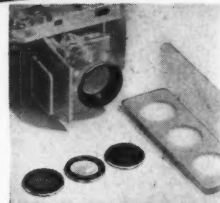
There's one other good reason for buying and testing your camera before you leave. The ocean voyage over will give some of the best picture opportunities. If the trip is by plane there's all the wonderful bustle of the airport to record. Why lose one of the best parts of your photographic vacation record?

That's the story about buying a camera abroad. It has lots of disadvantages and not much in its favor. Don't say we didn't warn you! —John Wolbarst

EdnaLite

DURAKLAD COATED SOLID OPTICAL GLASS
LIFETIME—GUARANTEED FILTERS

**FILTER
KIT for
RETINA II, IIA**
Also Fits Retinette
and Karamat



This new EdnaLite kit includes three custom-mounted, screw-in filters which remain in place when camera is closed; also custom-built LenShade that screws onto lens or filter. Filters are precision-made of solid optical glass, hard-coated both sides and DuraKlad-rimmed. FREE lifetime case.

1. Kodachrome Kit contains: ChromA Conversion (#85), ChromHaze Skylight (#1-A), Chromeflash (2A-2B).

2. Ansco Color Kit contains: Conversion Types #10 and #11 and UV-16 (ultraviolet retarding).

3. Black and White Kit contains: Y-2 (K-2) med. yellow; R-2 (#25A) med. red; G-1 (landscape green).

Each Kit complete with Lifetime Plastic Case **14.50**
LenShade **3.25**

You'll find an EdnaLite Kit designed for your camera at your dealers, or write stating camera and lens.

THE **EdnaLite** OPTICAL CO., INC.
PEEKSKILL, N. Y.

DON'T MISS THESE WONDERFUL BARGAINS IN LENSES & PRISMS

We have Binoculars, Monitors, Telescopes, Photographic Gauges, Literally millions of War Surplus Lenses and Prisms for sale at Bargain Prices! Achromatic Lenses, Compensating Lenses, Tank Prisms, Buhlite Sextants, Polarizing Attachments, Periscopes, Filters, etc. Catalog "M," FREE on request.

Send \$1.00 for Stock 2-M
+ 20-Piece Lens Kit and Big Instruction Booklet.

EDMUND SCIENTIFIC CORP. BARRINGTON, N. J.

THE PROFESSIONAL FINISH EXCLUSIVE FINE GRAIN 35 M & ROLL FILMS

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America's Best Enlarger Buy

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IT'S A STEAL!

at EIGHT-SIXTEEN'S Low Prices!



35mm KODAK HIGH SPEED FILM* SAFETY BASE

Never before available, only a fortunate purchase from US Government refrigerated vaults can permit us to sell this film at such low prices. Film can be exposed at speeds up to 150 Weston in daylight. Film is fully guaranteed by us to be perfect even tho' short-dated. All original factory packing.

Available in the following put-ups:

	each	3 for
200' Roll	\$3.95	\$10.95
400' Roll	7.25	19.95
1,000' Roll	16.95	45.00

Prices for larger quantities available on request.
(shipping weight—2 lbs. per 200' Roll)

8mm & 16mm BULK FILM*

50-W Fine Grain Panchromatic
Fully Guaranteed

	each	12 for
50' Rolls	\$.45	\$ 4.95
100' Rolls	.90	9.90
400' Rolls	3.60	37.50

(shipping weight—8 oz. per 100')

16mm SPECIAL OFFER

1500' (50' Rolls).....	\$11.50	\$124.50
1350' (25' Rolls).....	9.95	112.50

(shipping weight—5 lbs. each.)

FULL NATURAL COLOR FILM FOR YOUR CAMERA AT BLACK & WHITE FILM PRICES!

Here is the newest COLOR FILM to come out of the research laboratory. Made with present requirements in mind, we guarantee your complete satisfaction on a MONEY BACK GUARANTEE.

Color reproduction is true and faithful, no harsh, exaggerated colors, but rather all the pastel and deep colors in their glorious beauty. And, take a look at these prices. We know you will take advantage of this great value. Film is guaranteed fresh, Daylight or Tungsten. (Please specify.)

8MM-16MM		35MM	
	each		each
8/8mm x 25'.....	\$2.75	20 Exp. Cridge.	\$2.25
8/8mm x 100'.....	\$16.00	36 Exp. Cridge.	\$12.95
8/16mm x 25'.....	7.50		
8/16mm x 100'.....	42.50	20 Exp. Cridge.	3.95
16mm x 100'.....	42.50		22.50
ALL PRICES ABOVE	INCLUDE RETURN POSTAGE		PROCESSING, MOUNTING AND

ALL PRICES ABOVE INCLUDE PROCESSING, MOUNTING AND RETURN POSTAGE

BULK FILM

For those who do their own spooling, here is bulk film. Processing MUST be done in our own labs at the prices shown below.

8MM-16MM Film		35MM Bulk Film	
200' Roll Bulk Film.....	\$ 9.95	100' Roll Bulk Film.....	\$22.00
400' Roll Bulk Film.....	19.00	Add \$1.00 per 20 exp. Cridge. for processing & mounting.	

35MM FILM*

For all 35mm Cameras
Load your own and save money!

ANSCO
KODAK
DUPONT

Finopan, Supreme
Ultra-Speed
Background-X
Plus-X, Super XX
Superior #1
Superior #2

	each	3 for
100' Roll, notched	\$1.65	\$ 4.50
200' Roll, notched	2.40	6.95
400' Roll, notched	5.25	14.50

(shipping weight—1 lb. per 100')

We may sub similar emulsion of another make to facilitate shipment of your order.

SPECIAL COMBINATION OFFER

With any 100' roll above, we'll include a BULK FILM LOADER and 12 Empty 35mm cartridges for the additional cost of only.....

(shipping weight—10 lbs.)

6³⁰

VICTOR 16mm SOUND PROJECTOR

Complete with 2" F1.6 projection lens, 750W lamp. Perfect condition. Fully guaranteed. (If new—\$468.00). ONLY.....

149⁵⁰

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Kodak Aero-Bromide Contrast #1-#2 SW Glossy paper in sealed metal cans.
9 1/2" x 200'.....

\$2.95
ea.

3 for \$8.50 12 for \$33.00
(shipping weight—10 lbs. each)

7" x 125'.....

\$1.89
ea.

3 for \$5.50 20 for \$35.00
(shipping weight—5 lbs. each)

NOTICE Please include sufficient postage. Any excess will be returned with your order. Orders sent without postage will be shipped Express C.O.D. 25% Deposit required on all C.O.D. orders.

*U. S. SURPLUS

8mm-16mm BONUS OFFER FREE MOVIE FILM

With every purchase of 3 rolls, we will give you FREE—a 100' Roll of 16mm or a 50' Roll of 8mm CHARLIE CHAPLIN Film. Hours of untold mirth and pleasure for the entire family.

BLACK & WHITE MOVIE FILM F.G. PAN—50 W.

	each	3 for	6 for
8/8mm x 25'	\$1.25	\$3.75	\$7.50
8/8mm x 100' (Bolex).....	3.25	9.75	19.50
16mm x 100'	3.00	9.00	18.00
16mm x 50' Mag.	2.75	8.25	16.25

48 Hour processing and return included
(shipping weight—3 lbs. per 6 rolls)

ADDITIONAL FREE OFFER

With every purchase of 6 ROLLS, we will give you an ADDITIONAL roll of the film you buy, with the FREE Charlie Chaplin film as well. (Limited offer. Subject to withdrawal at any time.)

35mm MASTER COLOR FILM

OFFERED FOR THE FIRST TIME!

DAYLIGHT 16W TUNGSTEN 24W

The same film used by Hollywood's professional movie studios, now available for amateur use! Has many purposes: (1) Helps you obtain additional transparencies of the same subject, (2) Provides black and white enlargements from the color negative, (3) You can get dye transfer prints without need of separation negatives, (4) You can make prints by standard printout method. Latitude in printing permits compensation for error in UNDER or OVER exposure. 20-exposure.....

2⁹⁵

3 for \$8.50 6 for \$16.50

Price includes processing and return
ADDITIONAL TRANSPARENCIES \$1.50 per roll

ROLL FILM FOR YOUR CAMERA

Sizes—127, 828, 120, 620, 116, 616,
50 Weston, 1953 Date Guaranteed Film
Sold at this low price to prove
our efforts to keep prices low **\$1⁹⁵**
down.

10 rolls
20 for \$3.75 50 for \$8.75 100 for \$16.50
(shipping weight—10 rolls, 1 lb.)

8MM-16-MM-35MM POSITIVE FILM*

Hundreds of uses in every darkroom; adds unlimited pleasure to your hobby.
Available in any above size:

	each	3 for
100' Rolls	\$1.25	\$ 4.00
200' Rolls	2.25	6.00
400' Rolls	4.25	12.00
1,000' Rolls	9.95	27.50

(shipping weight—1 lb. per 100')

35mm ANSCO COLOR FILM*

daylight type—Guaranteed
100' rolls, notched for 20 exposures at no extra cost. Makes 30 20 exposure rolls at this unbelievably low price **\$17.50**
(shipping weight—1 lb. per roll)
Ansco Color Film Dev. Kit, 1 gal. \$2.95
(shipping weight—8 lbs. per kit)
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(shipping weight—6 lbs. per box)

16mm Mag. Camera Owners

Tired of paying MORE for your film? Would you like to SAVE money? Here's how we can help you. We supply film on special cores, ready for instant loading into your own magazines. Full instructions included. Film includes Developing and return.

COLOR FILM	BLACK & WHITE	EMPTY 16MM
RELOADS	RELOADS	MAGS.
Daylight or Tungsten	PG Pan, 50-W	BRAND NEW with instructions
\$375 ea.	\$140 ea.	each 75c

EIGHT-SIXTEEN FILMS

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Save UNDER-DEVELOPED NEGATIVES! Re-Develop



Mix intensifier with water and immerse negative. Remove, wash, dry, and see the improvement when you print:



Takes less than 2 minutes. No darkroom required.

#51 Intensifier (4 oz.) 30¢
#52 Intensifier (8 oz.) 55¢

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GRIFFITH, INDIANA, U. S. A.

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Try 777 once . . . you'll never use another brand. No matter how complex the job, how big the enlargement . . . get consistent fine grain results no matter what the season. Temperature range from 60 to 90 F.

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Since 1938 America's Most Dependable Fluorescent Developer

777

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➤ **RECORDS** ➤ Mood Music
Last Word in Sound Effects ➤ Background Sound
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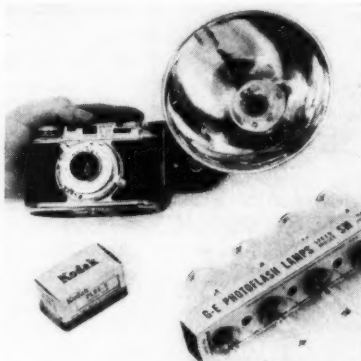
MODERN TESTS THE NEW BOLSEY SET-O-MATIC FLASH CAMERA

Once in a while a device comes along which is so needed, so useful, and so simple, that one wonders why some smart fellow didn't dream it up five years earlier. That's the best way to describe the new Bolsey B 22 Set-O-Matic camera. Actually this is nothing but the standard Bolsey 35mm camera with a new attachment. But, it makes a head-on attack on the problem of computing flash exposures—a great amateur bugaboo.

The pictures and captions show the "how to do" steps. This is the theory behind it all. Given a flashbulb of known light output, a film of known sensitivity, a particular shutter speed, and "normal" film development, only the proper lens

opening has to be computed to get a correctly exposed flash picture. This is almost entirely dependent on the *flashbulb to subject distance*. There is an exact correlation between the distance in feet and the lens opening required. The common flashbulb guide numbers express this correlation. On the Set-O-Matic a simple mechanical link has been supplied between the diaphragm control and the lens mount. As the camera is focused with the rangefinder, and the lens moves in and out, the linkage moves the diaphragm control to the proper opening. The device is simple to use, and judging from about 70 black-and-white and color shots, it works. —J. W.

PHOTOS, EXCEPT NO. 3, BY LEW MERRIN



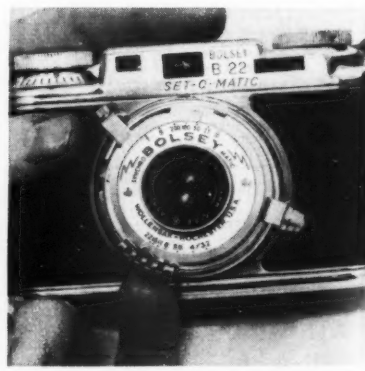
1. The ingredients—camera, bulbs, film. Shutter speed must be set to 1/50 sec. Device is computed for flash on the camera, average shooting conditions and subjects, limited variety of black-and-white and color films, flash bulbs.



2. Computer on back of camera sets bulb type (5 or 25, SM or SF, Bantam 8) against film choice (Plus-X or Supreme, Kodachrome or Ansco, daylight or tungsten types), gives proper answer in code letters, in this case "B."



3. Metal plate with four lettered slots is mounted under lens. Pin on bottom of diaphragm control is moved from "C" to coincide with slot "B," the code letter we are using for our film, bulbs.



4. With diaphragm control pin aligned over slot "B," metal plate is pulled out with fingernail to lock pin securely in slot. Plate needs redesigning, is hard to grasp firmly. (Continued on page 119)

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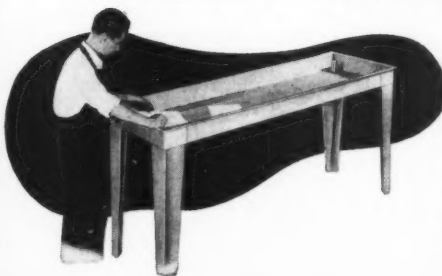


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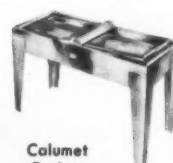
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HISTORY 35MM

(Continued from page 79)

negatives on glass. Fifty of them, ranging in size from $2\frac{3}{4} \times 3\frac{3}{4}$ inches to 8×10 inches, were shown at the Edinburgh Photographic Society in 1869. They are now lost. To judge from his own description of them, they must have been remarkable: "In the way of definition, I may call attention to No. 24; for, although it is magnified up to 10×8 inches from one of the small or one-inch-sized negatives, and although the Arab before the tomb door occupies only a subsidiary portion of the whole scene, yet the threads composing the cloth of his garment are discernible in those parts not affected by his breathing."

The camera gave Piazza Smyth a freedom he had never enjoyed: "To work with an aperture of only 1-5th (i.e. f/5), and wet collodion, under a bright Egyptian sun, imparted the beginning of great satisfaction. For then in all the experimental trials at the landscape view from East Tombs cliff, there was no occasion to ask any one to go and stand in such and such a position and be very still; but, as soon as a plate was ready, it was fired off; and if there was any one in the scene, either far or near, going or coming, in motion or stationary, he was sure to be taken."

The modern way

His approach to photography anticipated by decades the "miniature camera system." In his book, *A Poor Man's Photography at the Great Pyramid*, he tells how the poor man, by examining his negatives through a microscope, "wanders at will, truly the monarch of all he surveys, over the various parts of each picture; recalls the circumstances under which it was taken; discovers characteristic detail which he never dreamed of before; and then—each picture you will remember having been taken square—he decides whether a positive copy should be shaped as a long, i.e. horizontal, rectangle, or as a tall, i.e. vertical rectangle; whether it should include from side to side of the negative plate or stop short of its extreme parts, in order to secure a better balance of light and shade, or a more harmonious composition of light and angles; whether he should give preponderance to the sky or to the foreground; or whether some special scientific purpose may not be better served by extracting one little subject alone out of the whole scene, and making a very high magnified picture of that one item by itself."

This approach to photography, which today is commonplace, was as radical a departure in 1865 as the Astronomer-Royal's miniature negatives. When a

photographer prints by contact, any such selective cropping as Piazza Smyth suggests will reduce the size of the picture. But in a system where enlarging is an integral part, it is—within reason—no more difficult to “blow up” a detail than the full negative. The small size of negatives intended for enlarging influences, too, the photographer’s atti-



Modern picture made with Pistolgraph.

tude. With sensitive material which is relatively cheap and not bulky, the photographer naturally takes many exposures. One of the virtues of today’s miniature camera is that a great many pictures can be made in rapid succession. The final selection of the most effective negative is an essential part of the photographer’s work. Like Piazza Smyth’s poor man, the modern 35mm photographer “with his little box of very little negatives brought home modestly in his waistcoat pocket” edits his work, and prints but a fraction of what he took.

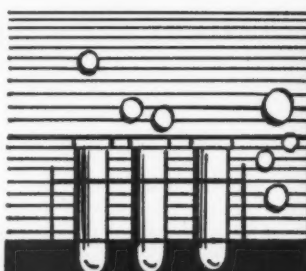
Piazza Smyth could not take pictures in rapid succession. With wet plates, which had to be sensitized immediately before exposure, it was absolutely impossible to do so.

Next, dry plates

Following the invention in 1874 by Richard Leach Maddox of gelatin dry plates, the miniature idea became closer to practicality. The new material remained light sensitive for months after the gelatin had dried, and it was more sensitive by far than any earlier material. Collodion plates became obsolete. Why coat your own plates when you could buy better ones more cheaply? Why lug a tripod when you could photograph almost anything with a hand camera?

Cameras now were made small. Innocent looking boxes with a lens and shutter at one end and a plate holder at the other were called “detective cameras” because you could take pictures of people with them unawares. Ingenious

(Continued on page 114)



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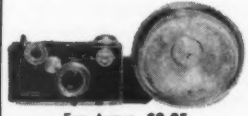


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HISTORY 35MM

(Continued from page 113)

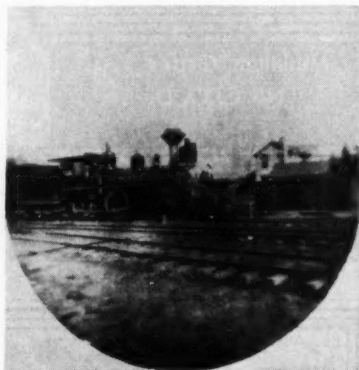
mechanisms were designed so that a dozen or more glass plates could be loaded inside the camera and exposed one after the other.

If gelatin emulsion could be coated on glass, why could it not be applied to other surfaces? Gelatino-bromide paper was introduced in 1879. It was so much faster than the old albumen paper that prints could be made by artificial light. It could be used to make direct enlargements, with an ease and speed unknown before.

In 1888 George Eastman showed that enough flexible sensitive material could be rolled up inside a box camera to take as many as a hundred pictures merely by pressing a button and turning a key. His famous Kodak camera was immensely successful. In the following year he began to manufacture roll film.

The first film cameras were intended for a new class of amateurs—men and women and children who wanted, with a minimum of effort, to make records of their daily life, their loved ones, and places they visited on vacations. Contact prints were sufficient; enlargements were not demanded. Even the small negatives of the Kombi camera (a little over an inch wide) were not intended to be enlarged.

This tiny camera, introduced at the 1893 World's Fair, must have been produced in great quantities, to judge from the number which have survived. It was a



COURTESY AMERICAN MUSEUM OF PHOTOGRAPHY
1892 picture made with Kombi camera.

metal box, with a lens of extremely small aperture and a simple shutter. The film—in a length sufficient for twenty-five exposures—was wound on two rollers fitted into the back of the camera. A separate cover was supplied for the back, so that it could be removed and another back, loaded with fresh film, substituted; as this operation could not be done in daylight, a changing bag was sold as an accessory. Either round or

(Continued on page 117)

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MODERN PHOTOGRAPHY

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Tokyo On a 5-Day Pass; with Candid Camera, by Horace Bristol, 64 pages, fully illustrated. Distributed by Balfour, Guthrie & Co., Limited. Price \$2.50.*

Back in 1951, a flood of American fighting men was pouring through Japan into Korea and thousands of these men were spending their leaves in Japan, when they got leaves. Horace Bristol, a well known photo-journalist who makes his headquarters in Tokyo, decided to get out a little book showing the scenic sights of Tokyo and showing these American servicemen what could be done in recording these with one of the Japanese cameras available in the Post Exchanges. The result is an excellently illustrated little book in 8½-inch square format with hard covers, which shows several things: 1, Horace Bristol is a very fine photographer; 2, The cameras he used are capable of taking excellent pictures; 3, Tokyo is an extremely photogenic place.

Bristol used only 35mm cameras to shoot the pictures in this book. He used both Leica and Canon bodies interchangeably but all his lenses were of Japanese manufacture, being either Serenar or Nikkor types. Accompanying each picture in the book is a little statement of the technical conditions under which it was shot, as well as some instructional matter which might well have to do with a similar situation. At the end of the book Bristol goes into some detail describing how he processes film and this should be of considerable interest to anyone who is doing 35mm work as the technical excellence of these pictures is outstanding. A book of considerable interest not only visually but from a photographic standpoint, it includes pictures of everything from the fronts of Japanese buildings and burlesque queens to the bare sterns of Japanese wrestlers. The book was printed in Japan and there is evidence that in some places the English language has come off second best in its encounter with Japanese typographers. —J. W.

* Can be purchased from MODERN PHOTOGRAPHY Book Dept., 251 4th Ave., N.Y.C. See advertisement on page 113.

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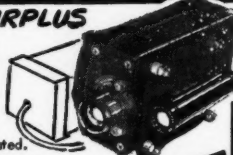
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modern STEREO

BY BART BROOKS



What kind of slides will you be taking on your vacation—exciting views with plenty of depth or scenes flat as postcard pictures?

How good are your vacation stereo slides going to be? Are you going to wind up with a disconnected series of distant mountain shots, sunny beaches and meandering streams which will have any viewer yawning after three slides? It isn't necessarily so.

Your sequence of vacation shots should be planned like a movie script:

The long-distance view is effective for a brief setting of the scene. It should be followed by a mid-range view at less than 500 yards containing stereo depth, and then with close-ups.

The mid-range shot is the step between that transports us smoothly into more intimate contact with the subject. Great use can be made of roads, fences, leaning trees, a pointing figure—anything that provides a connection in depth.

How to shoot a beach

In a beach scene, for instance, the first slide might be an over-all shot showing water and beach line, with foreground accent on children with a lunch basket under a beach umbrella. The mid-range shot could show the establishing of the party site and the close-ups could be of a child digging in the sand or eating a hot dog.

Don't take all your close-up shots in one place and all the distance scenes in another with the idea of mixing them later. You'll have a much more interesting vacation to show if you keep your slides in taking sequence.

Now let's see what we can do to enliven individual shots. Take the long-distance scenic view first. You see a tremendous valley, towering mountains in the background, a wreath of clouds around them. You are impressed and, setting your stereo camera for infinity, make a shot. In the viewer, the scene looks as fascinating as a two-for-a-nickel postcard. It has no more depth than the painted backdrop of a high school play. What happened to the vastness and grandeur?

Two things. First, the stereo camera takes in a much smaller angle of view than your eyes do. Secondly, a stereo camera cannot see in depth over about 500 yards. Beyond this point, the two frames produced by the camera are so similar in view that the illusion of depth is lost.

We can't do much about increasing

the size of what is seen in the viewer but something can be done about the flatness. We can add a touch of foreground interest to demonstrate the depth between foreground and background.

Remember, however, that any foreground object added must be in focus. Blurred objects in stereo are extremely disturbing and lessen the three-dimensional effect. Use your hyper-focal distance table (See *Modern Stereo*, May 1953) to insure sharpness.

Foreground suggestions

What kind of foreground object are you going to use? It can be a tree, shrub, or a person. If you're planning a lone-wolf vacation, why not take along a tripod and a self-timer to attach to your cable release so you can be your own foreground in scenes?

Let's see how a bit of foreground can enliven a typical vacation shot—a trout stream. It's just another brook unless there is a foreground point of accent. This could be your creel and rod, a hatchet against a log or the back of someone building a fire. For greater impact, snag daughter's hook on the bottom and have her struggle with an imaginary strike.

Statues and historic buildings will form a large part of any sightseeing stereo collection. And in stereo, statues and buildings are simple to record. You don't have to worry about their looking as if they are falling over backwards, or what swings and tilts you need with a view camera to make them stand up. Just tilt your stereo camera and fire away. Don't forget that people in front of a statue or building not only add color but give the viewer some idea of the size of the building.

Try to include people

And while on the subject of people, why not try to include one or more in most of the shots you make on your vacation? Few stereo pictures are improved by leaving the human element out. But don't have your subjects stare into the camera. Keep them busy or have them look out over the scene, if you're making a distant shot. Vary the poses so they don't do the same thing in each picture. For a couple of good ideas on including people, see *Humanize Your Travel Pictures* on pages 94 and 95. If you run into any difficulties with your vacation stereo shots, drop me a line with a self-addressed stamped envelope and we'll see what can be done.—THE END.

HISTORY 35MM

(Continued from page 114)

square frame pictures could be made.

The Kombi was large compared with the Expo of 1904, which was exactly the size of a pocket watch; the lens was set in the stem, and the film—supplied in daylight-loading cartridges—was wound on with a key. Each negative measured $\frac{5}{8} \times \frac{7}{8}$ inch, and twenty-five could be taken at each loading. Certainly the novelty of this camera would indicate that it was more a toy than a serious instrument, and its price, \$2.50, would bear out this assumption. Yet the distributors, Burke & James, Chicago, stated in their catalogue that "the New York 'Herald' and other leading newspapers have their reporters equipped with Expo Watch Cameras."

In the development of the miniature camera, the Expo marks an important step because the negatives were intended to be enlarged. A fixed-focus enlarger, for making prints 2 x 3 inches, was sold for \$1.50.

More small cameras

In the meantime there was a general trend to produce small cameras of all types for the specific purpose of making negatives which could be enlarged. The British Ensignette of 1909 was the first vest-pocket folding camera; in 1912 the Vest Pocket Kodak camera was introduced and a critic could write: "it produces negatives so perfect in detail that enlargements may be made any reasonable size and yet have all the quality of contact prints." "Do you want a camera to fit in your pocket to take pictures which will enlarge with microscopic detail to 14 x 17?" asked the International Photo Sales Corp. in 1913. Amateurs began to build their own enlargers, using their camera lenses. One luckless enthusiast, in an article *Take It Small—Then Enlarge*, told how he burned out the diaphragm and shutter leaves of his favorite lens in a homemade projector with a 500-watt lamp. It is surprising that the 35mm camera came so late. In

(Continued on page 118)

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HISTORY 35MM

(Continued from page 117)

1914 two cameras for taking single pictures on standard moving picture film were announced in America. They were the Tourist Multiple Camera of Herbert & Huesgen Co., New York, and the Simplex Multi Exposure Camera of the Multi Speed Shutter Co., New York. Both cameras took fifty feet of 35mm motion picture film.

Of the two, the Tourist was the more expensive (\$175) and the better constructed. It was precision made, was fitted with either an f/2.5 or f/3.5 lens, and had automatic film transport coupled with the focal-plane shutter mechanism. "It is only necessary to move a lever up and down with one motion of the hand to set the shutter, wind the film and register the exposure number," the manufacturer boasted. The frame size was that of the standard cinema camera; 18 x 24mm. Each loading of film enabled the photographer to take as many as 750 pictures. Small enlargements were reproduced in the catalogue; they show tolerably good definition.

Finally, double-frame negatives

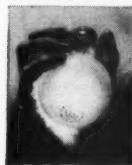
The Simplex was made in two models—the Special (\$65) with a Compound shutter, a Tessar 2-inch lens of aperture f/3.5, and an adjustable mask so that 800 single frame (18 x 24mm) or 400 double frame (24 x 36mm) negatives could be taken on one loading of film. Model B, which took only 24 x 36mm negatives, was fitted with an f/6 lens in a simple Time-Bulb, Instantaneous shutter. We have no photographs made with this camera, and so cannot prove the claim that the negatives were "microscopically sharp, and may be used for making bromide enlargements up to 8 x 10 or 11 x 14, having good detail and being superior in pictorial effect to large photographs printed direct from negatives of those sizes." But the Simplex, with its 24 x 36mm negative size, pointed the way to the future. It was not the first camera, however, to use the double frame. In 1912 George P. Smith of Richmond Heights, Missouri, built his own 35mm camera to make 24 x 36mm negatives. This homemade miniature was exhibited in the 1938 First International Photographic Exposition in New York. It has since been lost. We reproduce a photograph of Smith's camera, in the hope that some reader may have more information about it. If the date of manufacture can be documented, it is the first 35mm camera in the world.

(Editor's note: The second part of History of the 35mm Camera will appear in the next issue of MODERN PHOTOGRAPHY.)

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THE NEW BOLSEY

(Continued from page 110)



5. Diaphragm control and lens mount (and rangefinder, too, indirectly) are now linked. So long as combination of bulb, film, 1/50 sec. shutter speed is retained, all that's necessary is to focus carefully, shoot. Due to rangefinder-diaphragm coupling, rangefinder will not come into focus if lens opening required for correct exposure is greater (f/2 for instance) or smaller (f/45) than capabilities of the camera. If sharp focus is maintained, severe under- or over-exposure is virtually impossible.



6. No. 5 bulbs were used for flash shots on Times Square, above, at 15 ft., and on the couch, below, at 8 ft. In both cases, despite vast differences in surroundings, negative densities of faces were close match, printable normally.

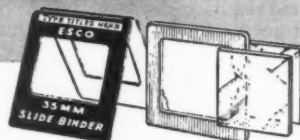


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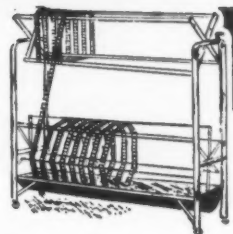
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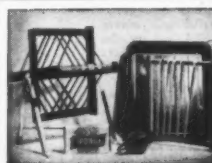
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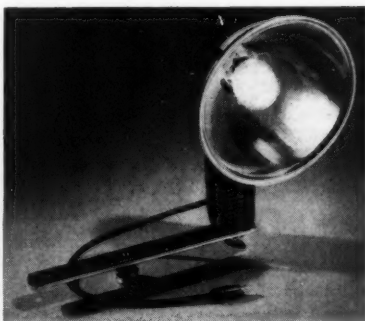
(Continued from page 42)

transport and shutter cocking, automatic picture counting dial and film stop, and viewing of f/stops and shutter speeds from taking position. Other features include prevention of accidental exposures when the focusing hood is closed, knurled wheels at the front of the camera, for adjusting lens diaphragm and shutter speeds, sports finder, and magnifier for critical focusing. The new Ikoflex IIA is being received regularly from the factory, and will accept Ikoflex accessories fitting other post-war Ikoflex cameras. Price of the new Ikoflex IIA, \$200; eveready case, \$16. For more information and free literature write:

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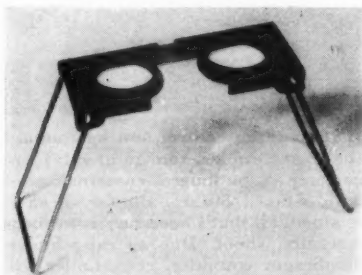
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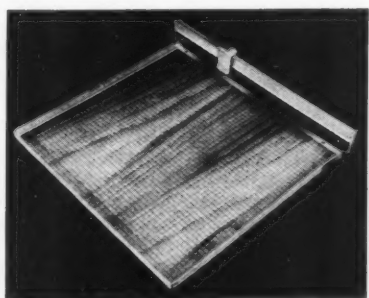
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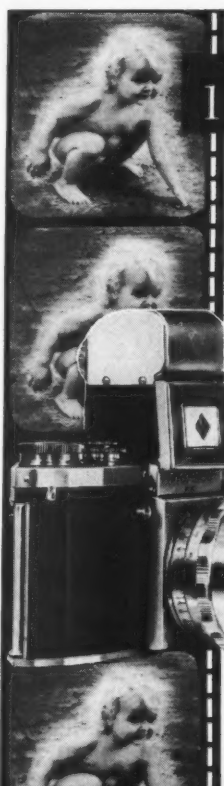
cameras than formerly. Price of #404 De-Luxe Stereo-Tach Outfit, \$22.50. The complete Tach-Lite viewer is also available as an accessory for \$9.75; the viewer alone, for viewing slides by available light, is priced at \$4.95. For additional information write:
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(Continued on page 122)



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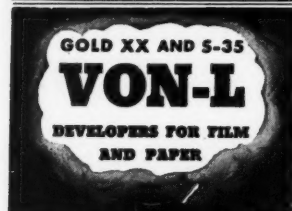
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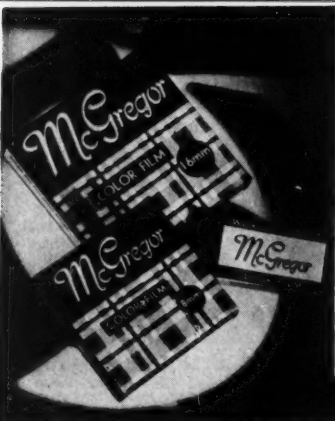
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(Continued from page 121)

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The new Bright Star 12P 22 1/2 volt Photoflash Battery, for use with standard BC units, is now available. The manufacturer states that this fifteen-cell unit will fire as many as 20,000 flashbulbs, and that its laminated ace-



tate jacket insures against leaking or swelling with resultant sticking or jamming. The jacket also helps eliminate short-circuits and corroding. Price, \$1.15. For additional information write:

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Kodak Ektachrome roll film, manufactured only in 120 and 620 sizes, has been reduced in price from \$1.79 to \$1.50 per roll. The new price applies to both Daylight and Type B rolls. For more information, write: Eastman Kodak Co., Rochester 4, N. Y.

Porter Self-Sealing Film Binders are now available with two improvements. First, a synthetic separator now protects the binder's adhesive until it is used. Secondly, the binders now come in a leatherette finished box which can be used for filing and storage. A gummed label numbered for sequence filing is furnished with every box. The binders are available in 2 x 2, 2 1/2 x 2 1/2, 3 1/4 x 4, and stereo sizes. Prices range from \$2 to \$4, depending on quantity and size, and from \$3 to \$5.75 when

acetate film protectors are desired. For more information write: *Porter Mfg. and Supply Co., 2836 Sunset Blvd., Los Angeles 26, Calif.*

Kopli Selftimer is an improved smaller model of the Kopal selftimer. It retains the special adjustment and pin retraction features, is furnished with a Leica-type cable release connection, and comes complete with instructions, packed in a plastic hinged box. Price, \$2.95. For more information write: *Photographic Importing & Distributing Corp., 20 Broad St., New York, N. Y.*

The latest addition to the **Elitar line of motion picture lenses** is the Elitar 1½ in., f/1.9 telephoto lens in mounts to fit the following Bell and Howell 8mm cameras; model 172A, 172B, 134W and 134V. The lenses feature focusing mounts and hard coating. Price, \$38.95. For more information write: *Camera Specialty Co., Inc., 50 W. 29 St., New York 1, N. Y.*

SUITCASE DARKROOM

(Continued from page 60)

cleaner, ensures better negatives. A one-ounce whiskey glass is handy to have for measuring and pouring the small amounts of replenisher.

6. The shortstop and fixer: Take along a quart bottle of acid hardening fixer. Personally, I prefer the standard hypo to the rapid fixing type—both kinds are effective. We have an FR bottle. It's ridged, easy to grasp and has ounce graduations on the side. Edwal has bottles like that, too. Since there's a limited supply of hypo and you want it to keep its strength as long as possible, be sure to use a shortshop bath between developer and fixer. The shortstop neutralizes the alkaline developer, washes it off the film, prevents it from weakening the hypo. If you like a liquid shortstop, carry along a small bottle of 28 percent acetic acid. Add about an ounce of this to 16 ounces of water, use for no more than two rolls of film, toss it out. If you want to avoid carrying another bottle, try Kodak's little packages of Universal Stop Bath (with indicator). Each packet goes into 8 ounces of water to make a working solution. Follow the directions.

Here's a sure, simple way to keep tabs on the hypo's strength. After pouring the hypo into the tank to fix a film, pour a few ounces more into a graduate, dump in a small piece of undeveloped film. (If you use 35mm save the tongue that has to be cut off and is usually thrown away.) Note how many minutes it takes for the hypo to clear the small piece. Leave the roll of film to fix in the tank twice as long as it took the small piece to clear. When the clearing time gets up to 5 or 6 minutes, the hypo is shot.

(Continued on page 124)

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SUITCASE DARKROOM

(Continued from page 123)

7. **Hypo neutralizer:** If you're heading for an area where water is very scarce you may have trouble getting enough of it for satisfactory film washing. In that case you may want to try a hypo neutralizer, such as that marketed by Brown Forman Industries. This is a concentrated liquid which is diluted 10 to 1 for a working solution. It is supposed to cut the washing time approximately in half. This is not an inexpensive product. Under ordinary conditions films wash so rapidly that hypo neutralizers are not called for. However, if you're in a drought area, keep this in mind.

8. **The wetting agent:** A wetting agent, such as Kodak Photo-Flo or Edwal Kwik Wet is invaluable everywhere. It is used after the films have washed. You add a few drops of this (follow directions) to water, dunk the films in the solution for about 30 seconds, hang them up to dry. The wetting agent promotes even, spotless drying.

9. **The thermometer:** No darkroom, in a suitcase or elsewhere, can do without a good thermometer. Keep it in a protective cardboard or fibre tube, use it to keep solution temperatures in line.

10. **Other handy items:** Take along an enameled or stainless steel graduate (quart size), several good film clips, some negative filing sleeves, a small scissors to cut up rolls of film. To keep everything tight in the case, pick up some inch-thick foam rubber at any upholstery store, cut it into strips and blocks. Wrap the strips around bottles, wedge blocks into corners and spaces. It's inexpensive and long lasting.

Making rough proofs

It's all well and good to develop your negatives while away, but making prints is another story. That requires trays, lots more material. However, you can make *very rough proofs* of negatives with blueprint paper and a printing frame. All you need is an exposure of several minutes in bright sunlight to bring up the picture, clear running water to wash the blueprint paper in; this fixes the image. The paper can be had at any store selling draftsmen's supplies and in many art supply stores. Generally it comes in rolls and if you get it that way, cut up some sheets to size and carry them in an old photo paper envelope.

The suitcase darkroom can be tailored to your individual needs. If you make one and use it, MODERN's editors would like the details. **W. C. Ball**

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COLOR IN THE STREETS

(Continued from page 47)

subject with little to be said concerning its composition. You may not find anyone walking on the streets with one shoe off, but you will discover people with interesting attire or unusual parcels.

The second classification, the composed street photograph, takes more time and ingenuity. I try to place one or more persons in the picture frame so the street and the people form a design. For instance, I was intrigued by the mosaic sidewalk (page 45) but a shot of the sidewalk alone would have been less than dull. The brightly clad woman, placed deliberately off center, adds the dash of color to break up the black and white patterns and complete the picture.

The street scene (page 44) illustrates one of my favorite techniques—a horizontal frame and horizontal lines interrupted by vertical people. If you use this technique and keep the people towards the background, away from the camera, a great number of divergent activities can be combined into one shot.

The local vegetable stand we discussed earlier would be an excellent shooting ground with this compositional technique. The long lines of fruit and vegetable baskets with the clerks and purchasers forming the interrupting verticals could make an excellent shot. Step across the street and take the picture of the store so the baskets and street form a horizontal line across your picture. The resulting transparency, instead of being appraised in one glance, will hold a viewer's eyes until all the separate activities in the photograph are seen.

When not to use color

Towards evening, direct sunlight becomes exceedingly warm in color and the shadows dark and bluish. Perhaps this is the time to reload your 35mm camera with black-and-white film. Although there may not be sufficient light to expose color film at proper apertures and speeds, the black-and-white is a good deal faster and can still be used.

We've been working on the assumption that you're going to go out specifically looking for street photographs. But I would suggest you carry your camera with you at all times. The average 35mm camera is quite small. It can be taken wherever you go in a pocket or slung around your neck or shoulder (although this latter method isn't a recommended practice). Good subject material isn't going to wait for the day you have your camera with you.

With a 35mm camera as your constant companion and a bit of foresight and luck you'll have no trouble in capturing the action and color of a much neglected subject—the street.—THE END

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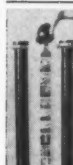
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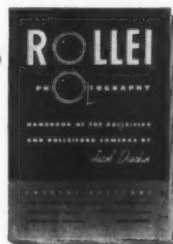
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IF YOU HAVE A CAMERA, PROJECTOR OR ACCESSORY YOU'D LIKE TO TRADE, WE'RE IN A TRADING MOOD

Once again, as it has every year for the past 43 years, the trading urge has come over us. We're prepared to go all out and give you a whopping high allowance for your old equipment or top trade-in toward the purchase of any item listed here or any of the thousands of other items on our shelves. Describe your equipment... tell us what you want... you'll have our offer by return mail.



35mm CONTAX IIA

(Less Lens)
Latest model with built-in flash.
Includes Eveready Leather Case.

List \$280.00 only **\$179.00**

(Like New)
Ideal as a second camera for color or black and white.

CONTAX LENSES

(L.N. - Like New)

	Reg.	Sale
35mm Zeiss Biogon F2.8 Coated Wide Angle Lens.....L.N.	\$245.00	\$179.50
35mm Zeiss Biogon F2.8 Coated (for Model I, II, III Only)		89.50
35mm Nikkor F3.5 Coated Wide Angle Lens.....L.N.	89.50	74.50
35mm Nikkor F2.5 Coated Wide Angle Lens.....L.N.	154.00	125.00
50mm Tessar F3.5 Uncoated.....Used	70.00	27.50
50mm Sonnar F2 Uncoated.....Used		32.50
50mm Sonnar F2 Coated.....Used		48.50
50mm Sonnar Opton F2 Coated.....L.N.	180.00	72.50
50mm Sonnar F1.5 Coated.....Used		89.50
50mm Sonnar Opton F1.5 Coated.....L.N.	224.00	110.00
75mm Zeiss Biotar F1.5 Coated.....L.N.	250.00	189.50
85mm Zeiss Triotar F4 Uncoated.....Used		89.50
85mm Zeiss Triotar Opton F4 Coated, Case.....L.N.	139.00	102.50
85mm Zeiss Sonnar F2 Uncoated.....Used		89.50
85mm Zeiss Sonnar F2 Coated.....L.N.	292.00	129.50
135mm Zeiss Sonnar F4 Uncoated.....Used		79.50
135mm Zeiss Sonnar F4 Coated.....L.N.	170.00	119.50
180mm Zeiss Sonnar F2.8 Coated.....L.N.	720.00	345.00

Pre-set diaphragm with Flektoskop.....L.N.



Brand new, late model 35mm PRAKTIKA FX

With Leather Eveready Case

Reg. \$199.50

New Low Price **\$129.50**

- Coated Zeiss Biotar F2 lens in normal mount • Built-in flash
- Coupled film transport and shutter cocking

SAVE ON NEW LENSES AND ACCESSORIES FOR

"PRAKTIKA, CONTAX S or D

35mm Retrofocus F2.5 Coated Wide Angle.....L.N.	\$79.50
40mm Steinheil F3.5 Coated Wide Angle.....	42.50
85mm Steinheil F2.8 Coated Telephoto.....	56.50
90mm Japanese F4 Coated Telephoto.....	42.50
105mm Wargen F4.5 Coated Telephoto.....	42.50
105mm Schneider Xenar F3.5 Coated Telephoto.....	64.50
135mm Albinar F4.5 Coated Telephoto.....	47.50
135mm Japanese F3.8 Coated Telephoto.....	45.00
180mm Schneider Tele Xenar F5.5 Coated Telephoto.....	39.50
300mm Schneider Tele Xenar F5.5 Coated Telephoto.....	101.50
400mm Meyer Tele Megor F4.5 Coated Telephoto.....	165.00
Eye Level Prism Finder.....	18.95
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*Will also fit Praktiflex FX or Pentacam Cameras

Many other lenses available. Write for details.



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A truly fine single lens 35mm reflex camera. Interchangeable eye level and waist level focusing systems. 29 shutter speeds, built-in strobe and flash synchronization. Interchangeable lenses.

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With Coated Zeiss Tessar F3.5 lens and pre-set diaphragm control.

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All coated unless marked otherwise

NEW (W.A. - wide angle lens)	USED
28mm Retrofocus W.A. F3.5.....\$120.00	50mm Trioplan F2.9.....\$19.50
40mm Japanese W.A. F3.5.....39.50	50mm Tessar F3.5 Uncoated.....19.50
40mm Steinheil W.A. F3.5.....42.50	50mm Tessar F3.5 Preset.....47.50
85mm Steinheil F2.8.....56.50	50mm Meritar F2.9.....19.50
90mm Japanese F4.....42.50	58mm Zeiss Biotar F2 Preset.....87.50
105mm Xenar F3.5.....84.50	35mm Retrofocus W.A. F2.5.....79.50
135mm Japanese F3.8.....45.00	40mm Tessar W.A. F4.5.....67.50
135mm Japanese F3.8 Preset.....43.75	75mm Zeiss Biotar F1.5.....129.50
135mm Steinheil F4.5.....49.50	105mm Telepar F4.5.....29.50
150mm Tele Xenar F5.5.....45.00	105mm Xenar F4.5.....37.50
180mm Meyer Tele Megor F5.5.....67.95	135mm Zeiss Triotar F4.....47.50
250mm Meyer Tele Megor F5.5.....107.50	150mm Tele Xenar F5.5 Unctd.....35.00
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35mm new 5 element Schneider Xenotar F2.8 lens • 2 1/2" Full Synchro • Special Glimmer for double exposures • Enlarged Viewing window • Special Safety Lock • Rollei's counter for frame count

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- Synchro Compur Rapid Shutter
- Coupled rangefinder

List \$236.00 only **\$157.50**



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(With built-in exposure meter)

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- Coated Tessar Opton F2.8 lens
- Compur rapid synchro shutter
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- Coated Zeiss Tessar Opton F3.5
- Compur rapid synchro shutter
- 8 pictures on 120 film

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SALE **\$74.50**

Case for above cameras.....\$8.50

Send in your old camera collect. We will give you top allowance toward this great new Reflex Camera.

2 1/4 x 2 1/4 Fully Automatic ZEISS IKOFLEX IIA

With the Outstanding Zeiss Tessar F3.5 lens in Compur Rapid Synchro Shutter

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With these and many other features:

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With 3 1/2" F7.7 compur anastigmat lens. For negatives 2 1/4 x 3 1/4 and smaller.

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You get a free Sims Gun that formerly sold for \$28.50 with your purchase of this Leica Camera plus any lens listed here.



LEICA IIIC*

(Less lens)

with Leather Eveready Case

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- Coupled rangefinder
- Speeds from 1 second to 1/1000th
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*While supply lasts

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(many new - others like new)

	Reg.	Sale
28mm Berthiot F3.3 Coated Wide Angle.....	\$99.50	\$79.50
35mm Zeiss Biogon F2.8 Coated Wide Angle.....	245.00	169.50
35mm Leitz Summaron F3.5 Coated Wide Angle.....	102.00	69.50
50mm Elmar F3.5 Coated.....	68.00	42.50
50mm Summarit F2 Coated.....	173.40	92.50
50mm Summarit F1.5 Coated.....	224.00	149.50
73mm Hektor F1.9 Coated.....		85.00
85mm Summaron F1.5 Coated.....	442.00	239.50
85mm Zeiss Sonnar F2 Coated.....		125.00
90mm Elmar F4 Coated.....	112.20	68.50
90mm Japanese F4 Coated.....	59.50	42.50
135mm Japanese F3.8 Coated, Preset.....	66.95	49.95
135mm Hektor F4.5 Coated.....	150.00	109.50
200mm Leitz Telyt F4.5 Coated with Reflex Housing.....	258.00	195.00

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Only meter in the world designed exclusively for Flash Photography. Fully automatic, gives correct exposure regardless of bulb and film combination in use. Pays for itself in a jiffy on wasted film savings.

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UNIVERSAL ZOOM FINDER

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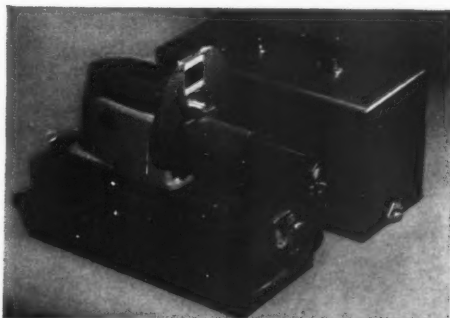
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